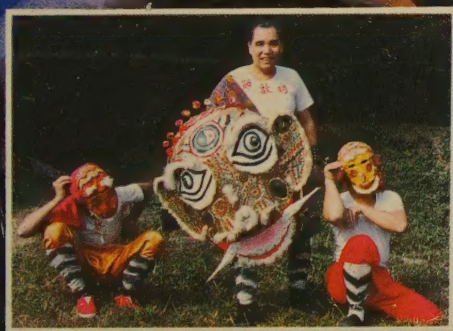
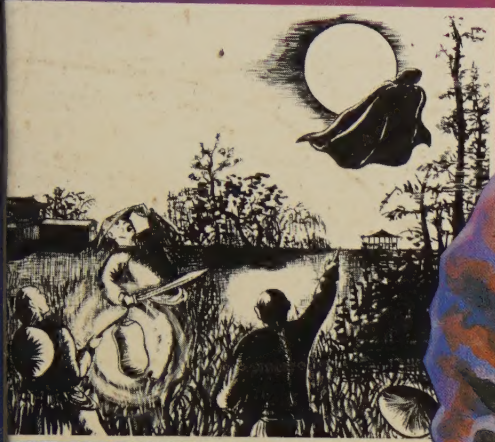


REVEALING ALL TOP SECRETS —

Chinese Black-Art, Defraudation,
'Mou Shan' Witchcraft,
Drugs & Poisons,
Great Magic Shows,
'Body-Disappearance' Techniques,
Vagabond Kungfu...etc.

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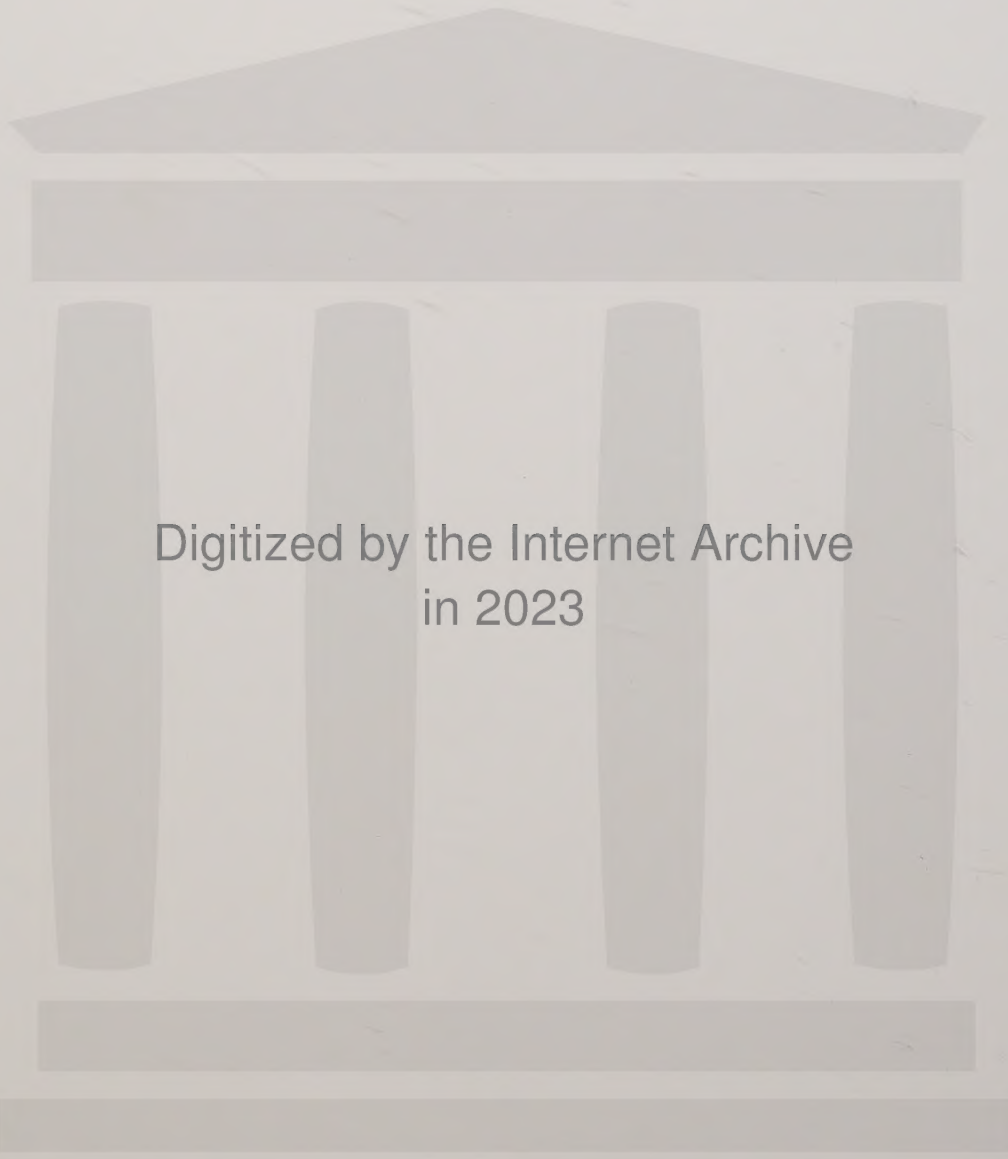
SKILLS

OF

THE

VAGABONDS

FROM WHERE THE JAPANESE NINJUTSU ORIGINATED



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Skills of the Vagabonds

江湖秘術

WRITTEN BY

PROFESSOR LEUNG TING

Materials & Chief Demonstrator

GRANDMASTER CHENG KAI MING

&

MASTER WONG TIM

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1st Edition: April 1983.

2nd Edition: October 1984.

3rd Print: November 1985.

4th Print: August 1986.

5th Print: August 1990.

6th Print: September 1992.

7th Print: December 1994.

8th Print: April 1997.

9th Print May 1998.

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440 / 442 Nathan Rd, 8A/floor, Kowloon, Hong Kong. Fax: (852) 2780-8181. Tel: 2388-4155

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W

hen I was a small child, I had heard too many legends about the Vagabond Style and the miraculous feats of the Vagabond practitioners. There had been such a period when I slipped down to the streets at night to watch the remarkable performances of the street martial artists, magicians and acrobats, or to see how the fortune-tellers and diviners prophesied for and gave counsel to their customers; or how the herbal physicians demonstrated the effect of the medical plasters, pills and powder they sold by administering instant medical treatment to patients on the spot. As a matter of fact, these jugglers, doctors and entertainers are found every night and in a whole group in selected populous streets in Hong Kong, China and even in many South East Asian countries where there is a sizable Chinese population.

I was so much captured by the wondrous, close to wizardly, skills of the performers that I had been more than once cheated or swindled, but I was all the more obstinate in my faith to fulfil my dream of seeking the "*Real*" teacher from whom I could learn to acquire such uncanny power. Fortunately, I had been able at last, to meet with my "*Si-Fu*" (*in teaching magic*), who was the only teacher that did not defraud me and even later put my dream to an end! He had honestly told me lots of the truth about the Vagabond magic. "*Don't get cheated again,*" he said, "*what you have learnt just now is the REAL SECRET. How can there be so many Fairies in this world?*"

I always congratulate myself in my good luck. Generally speaking, a Vagabond practitioner would not easily teach their "*real secret*" to other people. From the time onwards, I had come to learn some of the Vagabond techniques. I was quite certain that many people might have been defrauded of almost all their fortune, or might have wasted eight or ten years of their precious life but were still unsuccessful in coming up with the "*predestined relationship with the Fairies*" in order to acquire the "*Occult Power*" of their masters. The poor souls might not even discover throughout their whole life that what they had been learning was no more than a set of false "*secrets*"! The foundation I had built enabled me, in the years after, to explore and study the origin and development of the Vagabonds. I was then only twelve years old and had not gone into any relationship with Kungfu.

The Vagabond Style is actually not a Sect, but merely a term used to name the group of entertainers who wandered around in the olden days. Some of them once joined themselves into a sect so as to take care of one another in a combined force or to carry out some secret missions which may be righteous or evil. In the course of time, most of the Vagabond practitioners became disbanded, and many of them were unable to trace their own origins. Others had incorporated themselves with other sects or branches, and had taken quite a derivation in the skills they learned and developed another set of techniques. Many of these side-branch practitioners belonged to the lower classes of the society, who just earned a humble living with the superficial knowledge of the skills they had acquired. Even many of the practitioners that remained in the sect had managed to preserve only part of the techniques of the whole system, which had further added to the separation of the Vagabond family. As Master Cheng Kai Ming stated, "*Those who practise the orthodox techniques will never touch the sorcerous.*" On the contrary, naturally the demoniac practitioners will not practise the orthodox techniques.

Because of the extreme disorganisation of the Vagabonds, the process of collecting and compiling information for this book has been a much more complicated hardship than any other works I have produced. Fortunately, as I myself have been one of the few who have known the real secrets of this style of techniques. I have, for my own interest, collected quite a lot of information from time to time over twenty years. This has certainly been of immense assistance in reducing some of the difficulties involved in the editing of this book.

Without the technical demonstration, historical information and the other detailed materials contributed by Sifu Cheng Kai Ming, the existing Grandmaster of the Orthodox Vagabond, and Sifu Wong Tim, existing Grandmaster of "*Ching Fa Pai*" – a sub-branch of the Sorcerous Vagabonds, the publication of this book is unable to materialise. Thanks a lot to Sifu Cheng and Sifu Wong.

Special thanks to Mr. Fok Sze Ying, a secluded investigator and practitioner of Taoist and Buddhist Chi-kung. His invaluable treatise on the origin, systems, secrets and development of the Orthodox and Sorcerous Taoism has much enriched the part on the verification of the Vagabond Style.



Leung Ying

24 Feb 1983

Wiesenbach
West Germany



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CHENG KAI MING
OF VAGABOND STYLE

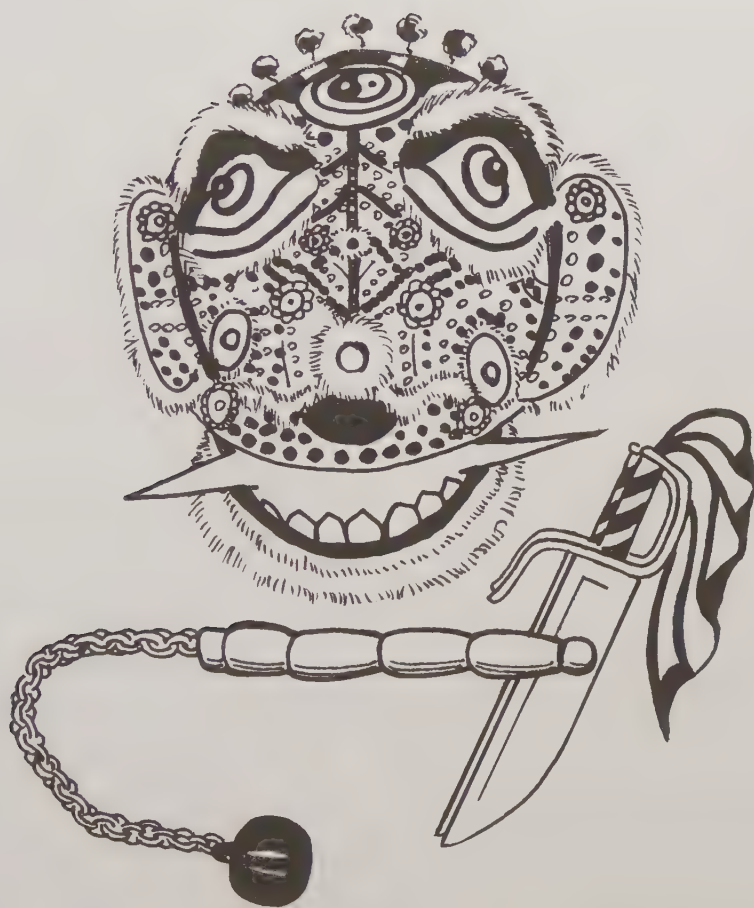


CHENG KAI MING MARTIAL-ART ASSOCIATION & OSTEOPATHIC OFFICE

流派民流

鄭 啓 明

國 術 體 育 會



CHENG KAI MING

Grandmaster of Vagbond Style Kungfu, Osteopath.

7, Kim Yuen Mansion, 2nd/Floor, Block "C", Chai Wan, Hong Kong.

“In this world, many of the recognised “Miracles” are Nothing more than “Performed Miracles”. The secret lies in the fact that the performers know the keys to these mysteries which are Not known to yourself.!” Quoted by My Teacher of Magic.

Leung Ting

chinese

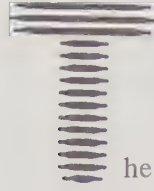
PRIMA

.....Rise of the Vagabond Style.....

ORIGIN



SOURCES



he *Ninja* is a group of people that employ peculiar and mysterious ways in the execution of various secret jobs such as spying, stealing, assassination, setting fire, intimidation, making disturbance, . . . etc. The skills of carrying out such jobs are called "*Ninjutsu*". The scope of Ninjutsu is rather wide:— apart from the skills used in fighting, it comprises the various ways of manipulating fire, signals, medicines and poisons, as well as the skills of unravelling binding, duplication, disappearing, mind-reading, imprecations, . . . etc., which are always so mysterious that an outsider would mistake them as the arts of "Black Magic"! However, it is generally acknowledged that Ninjutsu was actually originated from the **Chinese Black-Arts** — "*Fa-Shu*" (法術) (*Method-Techniques*), which, after being brought into Japan, was modified and further developed by the Japanese.

In China, *Ninjutsu* (忍術) is commonly called "*Yin-Sen-Shu*" (隱身術) or "*Techniques Of Body Disappearance*", the full title of which is actually termed "*The Five Ways of Body-Disappearance Techniques*" (五遁隱身術) or "*The Ultimate Techniques of Five-Element Disappearance*" (五行大遁術), by some of the Chinese black-art technicians.

*the pronunciation of the Chinese characters 忍 and 隱 is the same. Literally the former means "endurance" whilst the latter means "disappearance".

THE PERIOD OF THE WARRING STATES

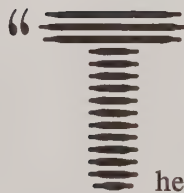


uring the period of over two hundred years between 403 B.C. and 221 B.C., China was undergoing a time of disunion, battles and upheavals. In this relatively short period, over 230 battles, large and small, were recorded. This was the well known "*Period of The Warring States*" in China. During this period, state-emperors were struggling for supremacy. The life of the people was turbulent, which consequently led to the outbreak of many philosophic ideologies, and had produced a spectacular number of philosophers. Confucianism, Mohism, Taoism, The School of Geomancers, Legalism and many other

philosophical thoughts emerged and propagated in many states and in different classes of societies. Amongst these various schools of philosophy, there was one school which had a strong influence over the evolution of history afterwards:— this was not Confucianism or Taoism, but the particular school of philosophy on which we have based the beginning of this book — “The Military”.

In the particular chapter on “*Arts and Literature of the History of Han Dynasty*” (漢書藝文誌) edited by Pan Ku (班固 32 B.C. — 92 B.C.) in Han Dynasty, over 600 titles of books are listed, which is probably the most ancient “Index” of Chinese Books ever recorded. Amongst these titles, there are 53 titles of books on Military Strategy, which is equivalent to 9% of the total number of titles indexed. Unfortunately, however, most of these military publications had become lost for unknown reasons, and only their titles remained. Yet, a masterpiece, and probably the most authoritative of all, has been passed down to these days, which is still, on many occasions, being read by militarists as a “Bible”. This is the world famous “*The Sun’s & Wu’s Arts of War*” (孫吳兵法).

THE SUN’S AND WU’S ARTS OF WAR



he Sun’s and Wu’s Arts of War” actually is not one book, but a combined calling for two works — “*Sun Tze’s* Arts of War*” and “*Wu Tze’s* Arts of War*” turned out in different ages.

According to hearings, the author of “*Sun Tze’s Arts of War*” was **Sun Wu**. There is also another saying that this book was written by **Sun Pin**, a militarist that lived a hundred years later after Sun Wu. “*Wu Tze’s Arts of War*” was a treatise of the thoughts of **Wu Chi**, a prime minister of Ch’u, who lived in the early stage of the Warring States about 2400 years ago.

Not only military strategy is recorded in the “*Sun Tze’s Arts of War*” and “*Wu Tze’s Arts of War*”, these two books also discussed and dealt with the skills of forecasting climate, observing geographical positions and the analysis of human psychological reactions. It can therefore be said that both of these books are each a special work which combines the theories of astronomy, geography, natural environments, psychology, sociology, politics, etc. to form a unique school of philosophy treating the arts of military affairs.

In terms of military skills, the value of "*Sun Tze's Arts of War*" is more glorious than that of the other. However, the theory of merciless ruling advanced in the "*Wu Tze's Arts of War*" is more effective in the execution of military orders. According to historical records: "*In the later stage of the Period of the Warring States, the Sun's & Wu's Arts of war were a collection in the library of every family*", which shows the importance of these two military works. The two books were actually used in a way like the principal school text books of today, which, together with other military publications, had been transmitted amongst militarists and rulers of different dynasties in China. The theories of both works were thoroughly studied and modified in practice. In the course of time, a lot of outstanding and remarkable skills and concepts accumulated, which gradually developed into many branches and styles.

*"Tze" in the olden Chinese literally means "Mister". Therefore, Sun Tze, is of the same meaning as Mr. Sun.

PROMOTION OF TAOISM



In the early years of the Western Han Dynasty (206 B.C. — 7 A.D.), Emperor Wen deliberately promoted the philosophy of Taoism, which advocated the principles of discarding all human desires and worries and leading a peaceful life, in order to let the people restore from the poverty and tiredness caused by the continuous warfare over the change of governments and rulers.

Because of national promotion, Taoism underwent unparalleled and rapid development. The people were deeply influenced by the Taoism doctrines, and in the course of time, their thoughts gradually took on, as they had done similarly under the influence of the military school philosophy, different variations and off-springs into a number of side schools.

The founder of Taoism were Lao-tse and Chuang-tse. Both philosophers were born and lived in a warring and unrestful period, the *Epoch of Spring and Autumn* and the *Period of The Warring States*, which led them to establish a set of philosophy of pessimism and reclusion. This set of philosophy was based on the cycling of universal matters and the rising and falling regulations of nature, and intimated the fact that human was but nothing in the cycling of universal matters and happenings. Hence, one should always

live in content. *“There is nothing more feeble than water in the world; on the other hand, however, in order to destroy the firm and strong, there is nothing that can excel water. Certainly, no substitute can be found that would do the job as well. The principle of ‘The weak to overcome the strong, and the soft to overcome the firm’ is known to many people in the world, but very few can actually put it into practice . . . ,”* – by Lao Tze.

“The perfect man in the olden time did not adore life, nor would loathe death. Life was no joy to him and death would not be resisted as it approached. Life and death were merely looked upon as natural coming and going and did not carry the slightest in his mind. He did not care about the origin of his life nor would he seek his final resting place at his end; everything was taken in accordance with its natural tendencies . . . ,” – by Chuang Tze. Hence, we can see Taoism strongly advocates the principles of living at ease under all circumstances and adapting oneself to the trend of the society.

As a matter of fact, the principles of Taoism were originally the scientific theories of nature developed by the Chinese many thousand years ago. The Taoists first suggested that the growth and subsidence of universal matters follow an incessant cycling of time of nature. From this, they even discovered the chemical changes which took place in the smelting of minerals.

TAOISM – FROM PHILOSOPHY TO RELIGION



his kind of concepts, under the strong promotion by Emperor Wen of the Western Han Dynasty, spread widely over China, and part of it gradually transformed into a set of *Mysterious Scientific Concepts* from pure philosophical ideas propagating *“Take-it-easy Living for Mankind”*! Pursuers of this school of principles are said to be the inventors of the chemical methods for extracting mercury from mercuric oxide, and other methods of smelting minerals to form other kinds of physical matters, which later formed the basis of the knowledge of Chinese alchemists. In the course of time, thoughts of the Buddhism brought in from India were also incorporated into this school of principles, and finally produced a new style of religion – Taoism.

The end of the Eastern Han Dynasty, (25 – 220 A.D.) was a period of extreme unrest. Many ambitious

LAO TZE— One of the founders of Taoism, was later worshipped as the founder of the religion " Taoism ", and was entitled as " Tai Shang Lao Chün " (*The Venerable Sovereign Of Superior Ultimeateness*).



militarists revived the study of "*The Sun's & Wu's Arts of War*". During this period, Taoism took another development. A number of the Taoism practitioners combined the ideas of "*The Sun's & Wu's Arts of War*" with the scientific principles of alchemy, and form another extremely mysterious branch of the Taoist system, very much akin to Black Magic. Whilst Lao-tse was still held in reverence as the founder by this newly emerged branch of Taoism, the studies made by its followers were almost entirely detached from the original ideas of Taoism, and were concentrated in the researches of various types of witchcrafts of "life-saving" and "killing". The scope of these witchcrafts was very wide which comprised many techniques imported from the principles of "*the Sun's & Wu's Arts of War*", such as assassination, spying, murdering and ambush. As being diverged from its original form, this new school of Taoism was never accepted by the orthodox Taoists and was condemned as "Heresy"!

HERESY *



his type of unorthodox Taoism, however, was received with loyalty by a number of practitioners, and despite public accusation and disdain, it was silently passed down in history. During the sixth century, one of these branches was even transmitted eastwards to Japan, and later transformed into the famous *Ninjutsu*.

In China, this type of heresy was passed from generation to generation, and gradually spread into a further number of branches. Some followers of these new branches became experts of burglary and murder; some specialised in casting spells and other witchcrafts, techniques which they employed to cheat and live; some became alchemists to kill or to save people; whilst others got lost in the lower society as roaming magicians, and earned a humble living by giving performances in the streets.

As dynasties changed, the mysterious techniques of this branch of Taoism underwent numerous changes or got scattered and lost, and took on different names and titles. The most popular style that prevails in recent time is called "*Mou Shan Shu*" (茅山術) or "*Witchcraft from Mountain Mou*". The Mou Shan Witchcraft was said to be an evil Taoism branch based on the system from the "*Exorcist Chang*" (張天師) of "*Lung Hu Shan*" (Mt. Dragon &

Tiger), who was well known to be endowed with the power of curing and exorcising spells and employing various witchcrafts to master the mind of the bewitched. According to legends, Exorcist Chang and his disciples were able to work the gods, the ghosts and the spirits. However, the Mou Shan Witchcraft concentrated more in these types of mysterious black-magics. It was so said that the experts of Mou Shan Witchcraft were even able to work the dead bodies! Another famous technique that passed down by the branch of Taoism was the so-called "*Five Ways of Body Disappearance*". The Black-art practitioners versed in this technique could easily escape from his enemies by employing one of the five ways:— *Disappearance by Gold, Disappearance by Wood, Disappearance by Water, Disappearance by Fire and Disappearance by Earth*. This special set of techniques was said to have been founded on the principles of the "*Five Elements*".

*After it had evolved from a series of pure philosophic principles into a set of religion originated system, Taoism gradually separated itself into two branches. One branch commanded with the **Orthodox Taoism**, and was generally termed the "*Refining and Cultivating Sect*" or the "*Sect of Alchemists*", which propagated the doctrine of refining one's nature to explore the way of achieving eternal life. Chi-Kung, meditation, quiet-sitting and alchemy were originated from this branch of Taoism, which had gradually modified itself into a religious system with science, philosophy, health sanitation and martial arts all sharing a significant part. The "*Chuan Chun Denomination*" (全真教) or "*Perfectly True Denomination*" of Northern China was the chief force of this branch. While the other branch had become a set of mysterious Taoism system and was generally called the "*Amulet Sect*", which was regarded as the **Heretic party** as introduced in this book.

For many dynasties in China, three denominations of the amulet sect have prevailed, i.e. the "*Lung Hu Style*" (龍虎宗) or the "*Dragon & Tiger Style*". Which was headed by **Chang Tao Ling** (or commonly known as the "*Exorcist Chang*") (張道陵—張天師); the "*He Fu Style*" (閭阜宗), headed by **Ge Hsuen** (or commonly known as the "*Old Genius of Tai Chi*") (葛玄—太極仙翁) and **Mou Shan Style** (茅山宗), headed by **Tao Hung Jing** (陶弘景) and **Hsu Yi** (許謐), etc. These three Styles of amulet sect were founded and developed separately from the *Lung Hu Shan* (*Dragon & Tiger Mountain*), *He Fu Shan* (*He Fu Mountain*) and *Mou Shan* (*Mou Mountain*) and were combined to be called the "*Three Mountains*".

The Lung Hu Style was the first established and practitioners had for many decades dominated as the "**Orthodox Representatives of the Amulet Sect**". There was a saying at that time "*The North is led by Chuan Chun Demonination, whilst in the South the Lung Hu Style rules*", which shows that Taoism was then represented by these two parties. For

The following is an extract from the Chinese Almanac which records the amulets and the ways of writing amulets passed down by Exorcist Chang, the founder of the Lung Hu Style of the " Amulet Sect " Taoism.

Types of Amulets:

- (1) Amulet to exorcise the spirits of clothing, hats, shoes & socks.
- (2) Amulet to keep the drinking water pure in a house.
- (3) Amulet to get rid of disasters.
- (4) Amulet to exorcise the spirits of beds & accessories.
- (5) Amulet to exorcise spirits in the kitchen.
- (6) Amulet to exorcise the spirits that haunt the livestock.
- (7) Amulet to exorcise the birds that fly into the house.
- (8) Amulet to exorcise the birds & animals that stain the clothing & hats.
- (9) Amulet to exorcise the spirits of the house utensils.
- (10) Amulet to exorcise the spirits that haunt the boats & vehicles.
- (11) Amulet to exorcise the wild beasts that intrude into the house.
- (12) Amulet to exorcise the spirits of the poultry.
- (13) Amulet to exorcise various kinds of spirits.

張天師鎮諸煞神符

<p>等衣獸鎮 符冠汚鳥</p>	<p>等人鳥鎮 符家入禽</p>	<p>怪畜馬鎮 符等犬牛</p>	<p>神等釜鎮 符怪觀灶</p>	<p>怪被帳鎮 符等枕床</p>
				
<p>大佩此硃 吉帶符書</p>	<p>門貼此硃 吉大符書</p>	<p>處貼此硃 吉怪符書</p>	<p>房貼此硃 吉厨符書</p>	<p>大佩此硃 吉帶符書</p>

<p>灵怪般鎮 符之總諸</p>	<p>之等鶴鎮 符怪鳥鷄</p>	<p>等人獸鎮 符家入野</p>	<p>灵怪車鎮 符連等舟</p>	<p>怪具皿鎮 符等物器</p>
				
<p>佩怪與此 吉人見符</p>	<p>上并壓此 吉窩栖符</p>	<p>上貼此硃 吉門符書</p>	<p>處壓此硃 吉怪符書</p>	<p>處壓此硃 吉怪符書</p>

張天師符




書符法○叩齒三通含淨水一口向
東噴之○咒曰赫赫陰陽日出東
方勒書此符蓋掃不祥口吐三昧
之火眼放如日之光捉怪使天蓬
力士破疾用鎮然全剛降伏妖怪
化吉為祥急急如律令勒

鎮衣冠雜履怪符
硃書此符佩帶大吉

百解消災符



鎮宅淨水神符



some time in the Chui Dynasty (581 – 618 A.D.) and Tang Dynasty (618 – 906 A.D.), the Mou Shan Style was once extremely prosperous. Many able characters were recorded. However, during the other Chinese dynasties followed, the Mou Shan Style, because of over propagation, had further branched into numerous offsprings and went into a downfall. At its lowest, this sect of Taoism, which for one time had been most prevailing, was misinterpreted and employed as a means of swindling. The Mou Shan Style, to this day, is in fact no longer the original form of what it was before.

THE UPRISING OF THE EUNUCH



At the end of the Yuen Dynasty (1227 – 1368 B.C.), the Han people, which was the predominate ethnic race in China, were all longing to overthrow the harsh Mongolian rulers. In due course, revolution forces arose in many parts of China, with the same purpose of overthrowing the tyrannical Yuen Government. According to legends, there was, during that time, a eunuch surnamed **Lee** in the palace of the Yuen Emperor (*A eunuch is a male-servant in the ancient Chinese palace. The Chinese emperors always castrated all their male-servants so as to avoid the possibility that their concubines and maid-servants would be debauched*). He was a Han man forced to be a eunuch and work in the palace. Having gone through some strange adventures, Eunuch Lee picked up a set of mysterious black-art techniques. When revolutions broke out all over China, Lee managed to escape from the palace and organised his own revolution party secretly. Lee, however, was a late comer as other revolution forces were already battling heatedly and successfully against the Yuen people. The strongest revolution force of all was the army led by Chu Yuan Chang, who finally completed the feat of crushing the Yuen ruling and succeeded as the ruler of a new empire, the Ming Dynasty.

The success of Chu Yuan Chang also put an end to the activities of all the other revolution forces. As is the Chinese saying: *"He who wins becomes the King, while the Vanquished become bandits!"* Eunuch Lee, as all the other revolution party leaders did, had to disband his forces and roamed into different parts of China.

THE VAGABONDS



Whilst basically the forces led by Lee were disbanded, many members still maintained certain liaison with one another even when they wandered in different parts of the country. As most members of this group had been the people of extreme poverty and had come from the lower classes of the society, they naturally resumed their old professions to earn their living. Some went back to sell medicines in the streets, whilst others returned to their old trades as burglars, exorcists or street magicians. As these people were wanderers who had no fixed abode, they gradually shared a common expression as a secret message to identify themselves: *"Three Men kneel down on the ground, two of them have no knees"*. This expression is actually used to hint at the word *"Flow"* (流) ——— The three strokes on the left of the Chinese character (𠂇) look just like the Chinese character *"Three"* (三); the upper portion (亡) of the right part of the character means *"Dead"* or *"Lost"*; and the three strokes of the lower portion of the right part (𠂇) is an assimilation of the legs of three kneeling men, two of them on the left were without the knees and the lower legs. This was the beginning of the Vagabond Style.

THE ORGANIZATION,
,
COMMUNICATION,
DISCIPLINES &
CATEGORIES
OF
THE VAGABOND STYLE





he Vagabond Style is actually the name of an organization. This organization has all along spread sporadically in many parts of China.

Disciples of this organization are found in particularly quite large a number along the coastal areas between North Eastern and South Eastern China.

Over a certain period (*A.D. 1644 – 1911*) in the Ching Dynasty, this organization once grew rather strong in power. As most of the disciples of this organization were mixed in the lower class societies, they were frequently mistaken as members of the “*Beggar Gang*”. In fact, the Beggar Gang is only an existence in fiction, and the activities of the disciples of the Vagabond Style are quite different to the Beggar Gang as in legend.

Strictly speaking, the disciples of the Vagabond Style did not exist in great number, and they would not easily disclose their own identity. Whilst they belonged mostly to the low class societies, they had established their own set of strict disciplines. They were forbidden to overdo, without any reason, deeds of harm and unjustness. There could be members which made their living as burglars, exorcists, or by swindling and selling counterfeit medicines, but almost all of them followed a common “*Code of Conduct of the Thief*” and refrained from doing excessive harm to their victims, and put them to an unsavable situation. On the other hand there had been Vagabond members who led the profession of doctors, and lived with the principle of helping the poor, the needed, the sick and the weak. In general, all the Vagabond disciples had their own special way of making a living, and would never stay idle and beg to subsist.

THE SECRET WAY OF COMMUNICATION

Literally from the name of this style, the Vagabond disciples had no fixed abode. This was because they always travelled abroad and wandered for years away from home. The original aim of the forming of this style was to resist invaders, to rebel against harsh ruling and to liaise with other secret societies cherishing the same purpose. As such, they had developed a special secret system of dactylology, secret messages and secret signals. In years after, when the Vagabond disciples were no longer involved with national and political exertions, a great portion of this peculiar communication system had remained.

The communication ways of the Vagabond Style can be categorised as follows:—

(1) Chopsticks, cups and tea-pots are used as signals by special way of placement on the table:*

Usually, when Vagabond disciples were travelling in a foreign land and wanted to identify other unknown disciples for help or liaison purpose, they would frequently go to a tea-house or a tavern and used chopsticks, cups or even teapots to make a display in a special form and order as a signal of communication.

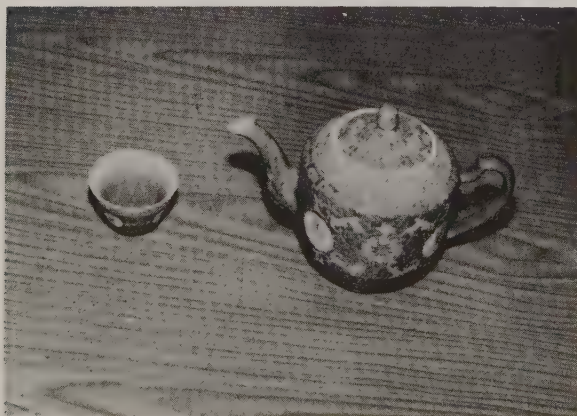
(2) Secret message:*

If the chopstick or teapot signals were recognised and responded to by another party with similar signals, then they would communicate further with simple secret message to find out whether the other party was a Vagabond disciple or member of the other secret societies.

(3) Dactylology:*

When Vagabond disciples were conversing with chopsticks and secret message one party would then fist his right hand with the thumb pointed out and placed the fist on the table with the back touching the top of the table; this was meant to further testify the identity of the other party. If the latter was a Vagabond disciple, he would then also fist his right hand, but with the little finger pointed out, and placed on the table. As this time the former would put both of his hands on his knees with fingers pointing outwards in the opposite direction, which confirmed that the former Vagabond's identity. There were other hand or finger gestures employed by Vagabond members as simple ways of communication. These types of dactylology were normally used in populous places for secret communication.

(* The above secret communication ways were also used by other secret societies such as the Triad Society. Vagabond disciples therefore had their own special system of secret communication to identify themselves.)



The " Right Figure " is an example of the implying signal prevailing with the " Hung Mun " secret society and the Vagabond Style.



This arrangement of the tea pot pointing at the cup is termed " The Tactical Deployment To Save the Master With a Single Whip ". This signal is to ask for help from other members of the society. If the other member asked is able to help, he will drink the tea in the cup; if he cannot be of any help, he will pour off the tea first and refill the cup with tea and then drink it.



FIGURE 1: Two chopsticks placed in the illustrated form equal the Chinese character "BOK" (卜), which means to fortell or to divine, but in the Vagabond Style, it has been changed and used as a symbol of "Enquiring" in secret communication, which is the way to verify the identity of a Vagabond. If the man being required is himself a Vagabond, he will reply with chopsticks symbol as arranged in FIGURE 2. To an outsider, the two men are just moving the chopsticks inadvertently on the table.



FIGURE 2: When a Vagabond sees the chopsticks being arranged in FIGURE 1, he will immediately puts his chopsticks in the parallel form with the ends of the chopsticks pointing at the other man. This is the answer to the enquiry.

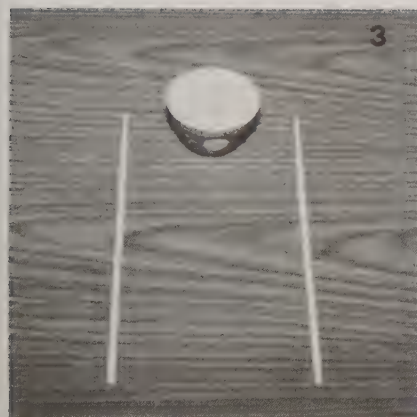


FIGURE 3: While a Vagabond puts an empty cup between the ends of the two chopsticks & says " *There is not a drop of water in the pond** ", this means that he is extremely poor and wishes to be provided with assistance.



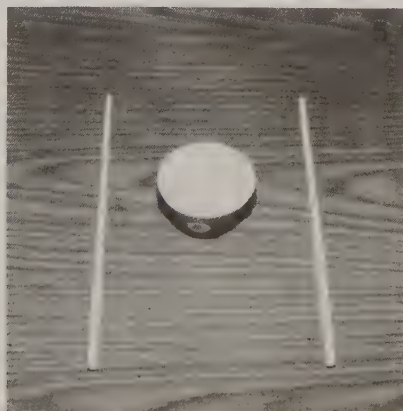
FIGURE 4: If the Vagabond enquired pours tea in the empty cup & replies " The Heaven is falling down! " (It means raining), means that he will give the other Vagabond the assistance asked for.

FIGURE 5: If the Vagabond enquired moved the empty cup from the place between the ends of the chopsticks to the place between the middle part of the chopsticks, and replies " *Man* Sub** ", he is telling the other Vagabond that he is also very poor and cannot be of any help.

* **Water** — A slang in Southern China for "money".

* **"Man"** means Civilisation, Literature or Arts. It is opposite to **"Wu"**, which means Martial or Sport. The two words are always used together by the Chinese to mean the two different systems of Chinese culture. However, "No" in Chinese also pronounced as "Wu". Hence mentioning the word "Man" by the other vagabond actually means the completely opposite word as "Wu" (the vagabonds are used to speak something in such a reverse way). Hence "Wu" in here does not mean Martial or Sport but means "No".

* **"Sub"** in Chinese literally means Wet which is further used to refer to "Money". Hence "Man Sub" is to indicate that the vagabond himself has also "No Money"!



(4) The Swallow message:

This is a peculiar way of vocal combination in talking. All Chinese words are of single syllable, and a sentence is a combination of two or more syllables.

Example 1:

"Wo — Wu — Yau — Chan." = "I have no money."
(I) (don't) (have) (money)

In the swallow message system, an extra syllable was added to each word which transformed the sentence phonetically into:

"Wo — (Gee) — Wu — (Gee) — Yau — (Gee) — Chan — (San)."

Example 2:

"Yau — Nar — Lai?" = "Where do you come from?"
(From) (where) (come)

When transformed into swallow message, this became:

"Yau — (Gee) — Nar — (Gee) — Lai — (Sai)?"

It is not difficult to master the use of this special kind of secret message if the combination system is analysed and understood. As an extra syllable is added to every word spoken, the sound of the word is changed. The extra syllable added is mostly "Gee" or other syllables assimilating the sound of the immediately foregoing syllables. (ie; in Example 1 "San" was added to "Chan", and in Example 2, "Sai" was added to "Lai".) To the ear of an outsider who was not with the Vagabond society, the transformed sound of the words with the additional syllables would like the chirping of the swallow. Hence the name of the Swallow Message.

This type of communication method created by the Vagabonds was once very popular amongst the lower class societies. Even many travellers and itinerants used it as a secret communication way in populous places. Up to these days swallow message still prevails amongst Chinese professional actors. It is no longer the secret message unique to the Vagabonds.

(5) The Drums:

The drum music pertaining to the Vagabonds is called the "Flower Drum". This kind of drum is a rather small and light instrument, and the sound beaten is similar to the drums of the south lion-dance but in a lighter tone. However, by carefully examining its rythm, it is quite different from the south lion-dance drums. The biggest difference, so far between the Vagabond drums and those of the south and north lion dances, is that the Vagabond Flower Drums may have one or more units (*two, three, sometimes even up to four*) beating together, which is never found with the south and north lion dances. The Vagabond Flower Drum is in fact a special way of communication. When the drum is sounded, it signifies that there is a Vagabond disciple. Only another Vagabond disciple can respond with corresponding rythm. The special drumming system makes impossible for the other people to imitate.



The " Flower Drums " techniques as demonstrated by Sifu Cheng Kai Ming and his students , photo taken in the Kungfu Show organised jointly by the Hong Kong Urban Department & the Hong Kong Tourist Association.

(6) The "*I-Side*" Dance:

The Vagabonds have also an unique lion-dance. It is not called as the "lion" but the "*I-Side*". The I-Side is an odd figured beast, with a broad and flat face. According to legends, the I-Side had two buckteeth which in fact were two short knives which can be drawn out for use in case of danger. Every movement of the I-Side dance has an implication, meant to impart in a secret way a message of the dancer to other Vagabond disciples.



THE FIVE PRIMARY ELEMENTS, THE FIVE DESPERATIONS, THE FIVE CONSTANT VIRTUES

Long time ago it was not easy to become a Vagabond disciple. There are the sayings of the **Five Primary Elements**, the **Five Desperations**, and the **Five Constant Virtues**: ----

Five Primary Elements: --- Gold, Wood, Water, Fire, Earth.

Five Desperations: --- Blindness, Lameness, Heirlessness, Shabbiness and infection of malignant diseases.

Five Constant Virtues: --- Righteousness, Cordialness, Intelligence, To Fight the strong and Help the weak, to Guard against greediness for money and woman.

The way of the **Five Primary Elements** is to classify the joining disciples according to their talent, liking and body figure into different categories so as to adapt them to a class of training which is most suited to their natural endowments.

The **Five Desperations** are the corresponding evil effects produced by the different training of the disciples. (*This seems somewhat superstitious to modern views. However, there is some scientific basis on probability in such a statement. For example: disciples trained to refine mineral medicines are quite liable to the infection of malignant diseases; disciples trained to handle dynamites would incur the danger of blindness; etc.)*

The **Five Constant Virtues** are actually the rules of the Vagabond Style, by which all disciples are abided.

When a disciple joined the Vagabond Style voluntarily (or sometimes when he was compelled to join) in the olden time, his master (also his teacher) would teach him the foregoing sayings of **Five Primary Elements**, **Five Desperations** and **Five Constant Virtues** in a mystic fashion. By expanding on the superstitions of the joining disciple, he managed to obtain his loyalty and turn himself into a whole-hearted follower of his master.

THE ORTHODOX & THE DEMONIAIC

The various skills of the Vagbonds can be classified into two main categories:--- The **Orthodox** and the **Demoniac**.

The **Orthodox Skills** include *medical skills, osteopathy, boxing, acrobatics, weapon skills and tiger-hunting techniques, etc.* **Demoniac Skills** consist of a wide varieties:--- *all kinds of magics, strategem and ways of secret acts such as stealthy entering, escaping, assassination, stealing, etc.* are included under this category.

Based on the superstitious logics of the retribution, most of the new disciples that joined the Vagabond society would not normally select to train in the demoniac skills intentionally. Or even if they got involved into such training, they would always select the less treacherous of the these skills. (such as black arts, strategem and stealing skills, etc.)

In addition, most of the disciples that took training in the demoniac skills would particularly keep them as extreme secrets; often they would not even teach them to their close students who might have followed them for many years, or if they did teach their students, they would make some reservations or confuse the skills they taught with counterfeit theories. As a result, most of these demoniac skills have become lost in the course of time!

Pg. 36: The close-up of the "I-Side"

Pg. 37: Grandmaster Cheng Kai Ming,
Headman of the Orthodox Vagabond Style.





TECHNIQUES OF THE VAGABOND STYLE



he techniques of the Vagabond Style are broadly divided into two categories: — the **Orthodox** and the **Demoniac**. Both categories are each divided again into numerous topics. After careful consideration, I (*the author*) have retained only those topics which form the essential parts of the Vagabond techniques and which are most easily understandable, and have eliminated those topics which I feel would be of little interest to the readers. On the other hand, as the records on the Demoniac part are too numerous and confusing, I have chosen to present, after careful and conscientious compilation and rearrangement, these topics to the readers first, and then come to the Orthodox part at a later stage.

THE DEMONIAIC

The scope covered by the Demoniac techniques is extremely wide, but there is actually only one “**Key**” to these techniques:— “*The Eye-Cheating Method*”, as what the Chinese called it!

The gist of the “*Eye-Cheating Method*” lies in the fact that when a Vagabond practitioner exercises his black-art power, he would display some sort of seemingly miraculous movements to conceal his actual intention which would delude the observers, and hence would lead them to attach the action of the practitioner with some kinds of supernatural power and become scared by such power.

MAGIC AND MOU SHAN WITCHCRAFT



agic to the Chinese is the same as "*White Magic*" to the western people, whilst "*Mou Shan Witchcraft*" is a kind of demoniac magic, or black magic. According to the classification by the ancient Chinese, both magic and Mou Shan Witchcraft can be grouped into four categories:—

(1) The Hand Method

The gist of this method lies in the dexterity of the movements of the hands, which produces a seemingly miraculous effect to the spectators.

(2) The Silk Method

Any tricks effected by the use of silk or other kinds of textile cloths are classified under this category.

(3) The Method of Mechanism

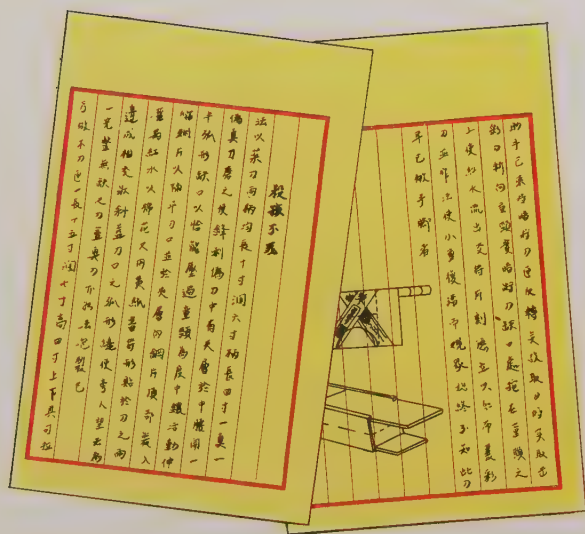
This category includes all kinds of deceiving tricks produced by the employment of concealed valves, mechanisms, and any type of magic instruments.

(4) The Drug Method

Any method employing drugs and chemicals to produce a magical effect is classified under this category.

In fact there is practically no difference between white magic and black magic in their basic techniques. The only difference lies in the applications of these techniques:— white magic is more or less a harmless entertaining display, while black magic is always employed by the practitioner to achieve a certain desire, mostly to gain advantages from, and on uncommon occasions to do harm to, the victim on whom the magic is applied.

MAGIC



Two pages torn from an ancient magic-book about the magic "Re-Forming Of the Beheaded Child".

In the past of China, magicians were generally despised by the society, and magical crafts were regarded as merely amusements for the lower class population. To many superstitious Chinese, magic was even condemned as a demoniac witchcraft, and the magicians were always isolated with abhorrence as the men of evil. Under these beliefs and circumstances, the Chinese magicians found it very difficult to make a living in the upper and middle classes of the society, and usually worked and ended up as street performers to earn a humble living, wandering and performing in all sorts of provisional stages they could make in the streets or market-places, and collecting givings from the lookers-on after each performance. As the performances were all made in the open and unsheltered areas without a proper stage but with spectators circling all around, the Chinese magicians generally lacked supporting of the "covering" (such as stage lightings, curtains, dark stage background, spectators' vision coming only from one side, etc.) pertaining to all western "stage magic". And as such, the Chinese magicians had to create and design much more rigid deceiving movements to cover-up their performing tricks.

The Chinese magical crafts are numerous and complicated. The following are some of the more popular items:—

THE INCREDIBLE RE-FORMING OF THE BEHEADED CHILD

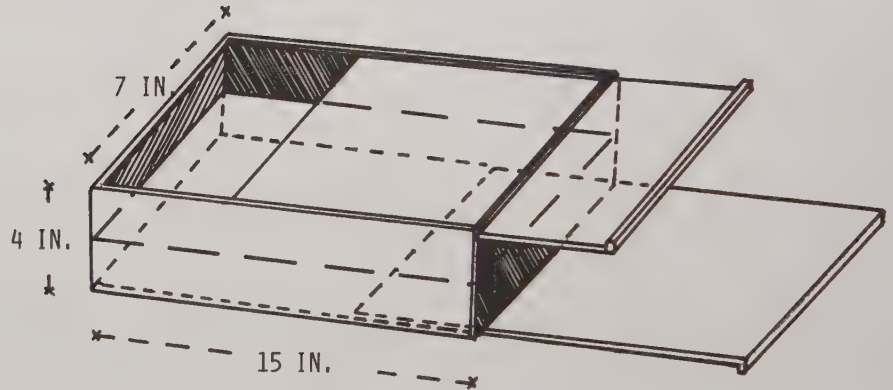
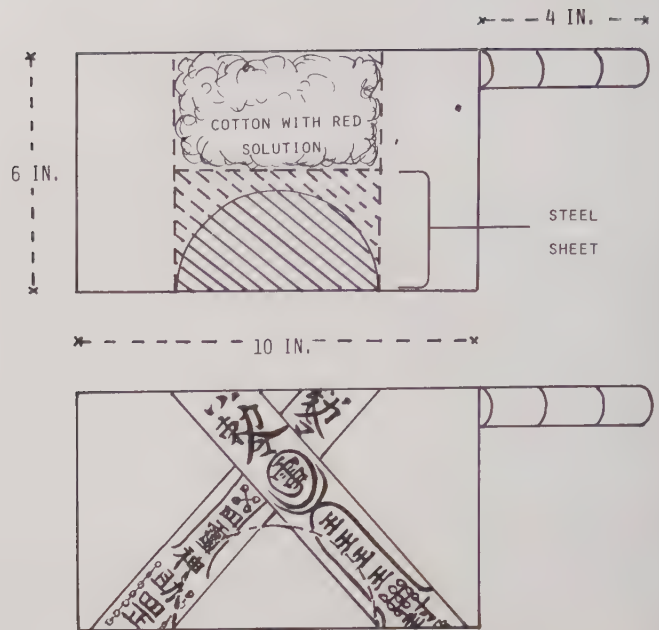
According to legends, there was such a magic in China:—

The magician told the lookers-on that he was versed in casting spells and went on to say that what he was going to perform was more of an abstruse supernatural feat rather than a piece of magical craft. After this short introduction, he produced an oblong wooden box, opened the lid and took out from the box a Chinese cook's chopper with two yellow amulets stuck on both sides of the blade. He showed the chopper to the spectators and then proved the sharpness of the blade with a bamboo rod and fruits. The chopper was handed to the magician's assistant who later put it back to the wooden box again, whilst the magician ordered a child to lie down on the ground. With a series of spell casting movements, the magician took over the chopper holding box



from his assistant, drew out the chopper again and chopped down at the neck of the child. The blade cut deep into the child's neck, and blood immediately jetted out from the severe wound. All the spectators were stunned by what they saw. The magician then took out a piece of red cloth to cover up the head and body of the child, and burnt a few amulets. The cloth was thrown away and the child sprang up alive!





Explanation:—

Two choppers are used in performing this piece of magic. The blade of both choppers measured 10 inches long and 6 inches wide, with a handle of 4 inches (as diagramed). One is a real chopper whilst the other was specially designed. There is a circular indenture in the middle of the blade of the specially designed one (as what so-called the false one), large enough to receive the neck of the child. The blade has also a middle layer into which a piece of steel sheet, smartly designed to conceal the indenture, can be retreated. A piece of cotton soaked with blood-like red solution is stuffed into the concealed inner layer on top of the false blade piece (as diagramed). The two yellow amulets stuck on both sides of the blade are intended to conceal the circular cracks at the joints of the false piece and the main blade.

The box, measuring 15 inches long, 7 inches wide and 4 inches high, is made with two removable lids and a separated panel in the middle (as illustrated). The top and the bottom of the box look exactly

the same and the real and false choppers are placed in the two separated compartments.

In the performance, the magician draws out the real chopper to be inspected by the spectators, and tests the sharpness of the blade with bamboo, wood and fruits. The real chopper is then replaced into its compartment by the assistant. Whilst the magician manages to distract the attention of the spectators with his spell casting action and when the box is returned to him by the assistant with top and bottom reversed, the chopper to be drawn out is actually the false one. As the chopper landed on the child's neck, the false blade-piece retracts into the inner layer and squeezes the soaked cotton, producing a blood jetting effect. The shedding blood together with the indenture in the chopper-blade produce an effect of a guillotined head. When the red cloth is laid and removed from the head of the child, the false chopper is wrapped up in the cloth so the spectators are unable to know the chopper is actually not the one they had examined.

THE MANEUVRE OF THE COINS

Many of the Chinese street magics are effected with coins. The following are two of the more popular coin magic:—

(A) The pile of coins sticking onto the wooden column

The magician borrows ten to twenty coins from the spectators and makes them into the form of a pile. This is then held on its side against a wooden column. Uttering some murmuring of spells, the magician releases the coin-pile which, to the surprise of the spectators, stuck firmly on the wooden column without falling (*as illustrated*).

Explanation:—

A nail is welded into a coin with $\frac{1}{4}$ inch of the sharp point protruded from the side of the coin. This coin is first concealed in the hand of the magician and when he makes the coins he borrows from the spectators into a pile, he puts this coin-nail at the bottom. As he holds the pile against the wooden column, the protruded nail is pressed into the wood and form a supporting base for the other coins of the pile, and kept them from falling down. When the coin pile is removed, the magician conceals the coin-nail away in his hand and returns the other coins to their owners for examination.

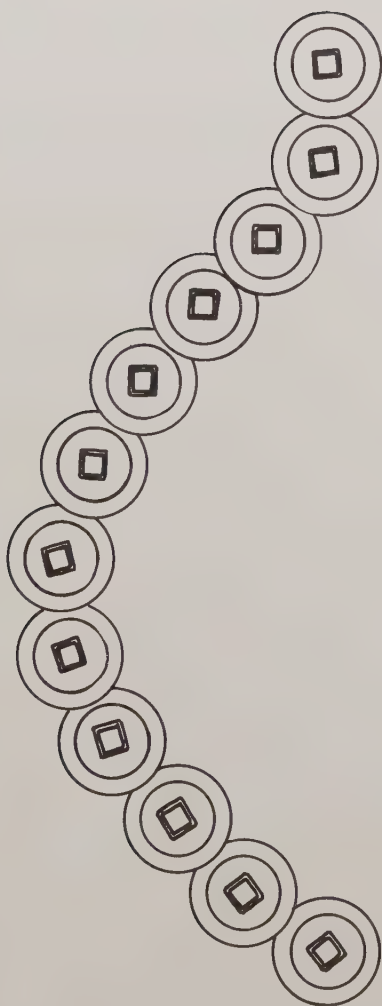


(B) The "Coin-bridge" magic

The magician scatters a number of coins on the ground. Then he picks some of them up and hold them in his hand. In doing so, he seems unintentionally dropping some of the coins from his hand onto the ground which proves that the coins are loose. He holds the rest of the coins tightly in his hand, blows a current of air at his hand, releases it and pulls out a chain-like with all the coins join together at the edge whilst he is murmuring some spells. This united coins can swing like a chain or be crooked into the form of an arch which looks like a small coin-bridge. After a while, the magician piles up the coins and holds them tightly into his hand again, blows another current of air and drops the coins loosely onto the ground.

Explanation:—

A number of twenty coins are joined together at the edge with small nails in such a way that each coin can still be moved easily (as illustrated). During the performance, this coin-chain was put on the ground mixed up with the other loose coins in a scattered form, which gives the look that all the coins are loosely put on the ground. When the magician picks up some of the coins from the ground with both of his hands, the coin-chain is mixed with ten or more or less other loose coins. The move of dropping four to five coins onto the ground is to make the spectators believe that the coins are actually quite separated. The other five to six loose coins are held in the magician's hand with the coin-chain placed on top of them. Then the magician pulls out the chain. When he holds it in the hanging form it swings like a chain (for this is called the "Coin-Chain"), when it is held horizontally, it crooks into the form like an arch (for this is called the "Coin-Bridge"). The chain is then re-held in the hand. The magician blows a current of air at first and drops the loose coins onto the ground while putting the coins (the coin-chain and some other loose coins together) down. This gives the impression that the spell has been released.



THE INSTANT SPOUTING OF WATER-LILY FROM THE SEEDS



THE INSTANT SPOUTING OF WATER-LILY FROM THE SEEDS

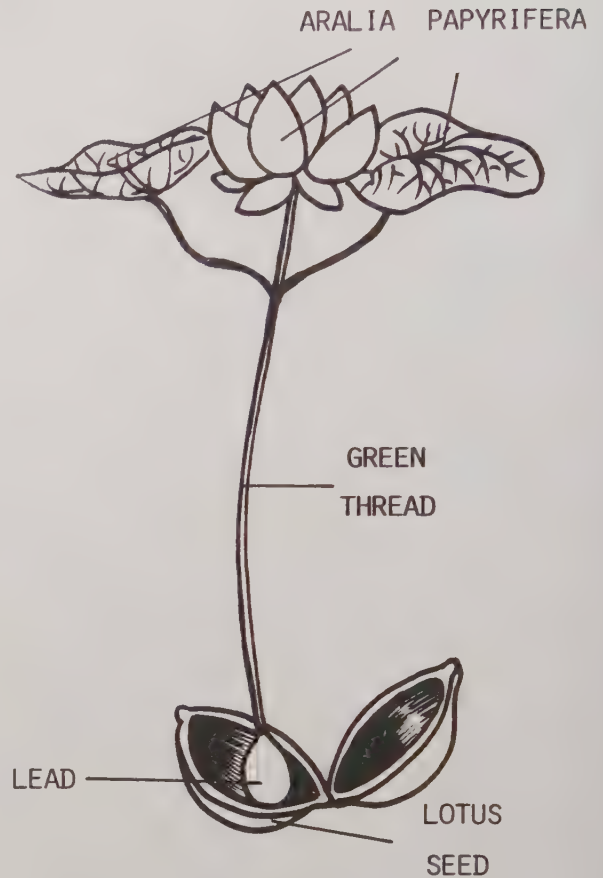
This magical craft was said to be originated from a great magician **Tso Tzu** (左慈), who lived in the Period of the Three Kingdoms (220 A.C. – 280 A.C.), and had employed this craft to make fun of the ambitious prime minister **Tsao Tsao** (曹操).

The magician takes from his pocket a few dried lotus seeds and puts them in a porcelain bowl, pours some hot water into the bowl and puts on a lid. After a while the lid is removed and there on the surface of the water in the bowl are a few bright coloured blooms of water-lilies.

Explanation:—

A few of specially large dried lotus seeds are hollowed in the centre with only a thin layer of the outer skin preserved. Some *aralia papyrifera** with dyestuff added are made into tiny lotus flowers and leaves, and are tied together with thick green strings. One end of the string is attached to a piece of lead and is stuck into the lotus seed. After these are all stuffed into the lotus seed and the seed-skin is glued together again. When the seeds are put into the porcelain bowl and hot water is added, the glue is dissolved. Soaked in the hot water, the *aralia papyrifera* becomes swollen and floats on the water surface. The lotus seeds with the lead piece sink to the bottom.

(**Aralia Papyrifera* is a kind of plant growing in the southern part of China. It is a light weight plant of white colour, and has the form of paper but more elastic. It is used for medical purpose by Chinese herbalists.)



MOU SHAN SHU —

THE WITCHCRAFT

FROM

MOUNTAIN

MOU

IN China, Mou Shan Witchcraft is always associated with the mysterious black magic. This kind of sorcery is said to be an offspring of Taoism. Many believe that a practitioner versed in Mou Shan Witchcraft is not only able to use charms to cure or to kill, but is also able, with his charming and wizardly power, to communicate with and summon the gods and spirits, as well as to exorcise the evils and the spirits, or even to make the ghosts and genii work for him. In the course of its evolution, Mou Shan Witchcraft had gradually taken a great diversification from its original form. At the present time, Mou Shan Witchcraft has been a general term for all sorts of sorcery. Strategem, drugging, burglary, as well as the well known “*Five Ways of Body Disappearance*” techniques are all included under this calling. In order to give the readers a clear picture of what Mou Shan Witchcraft really is, a number of its representative feats are described below:—

SETTING UP THE ALTAR

To set up the altar is one type of praying services through which the Mou Shan practitioner generates his power to exorcise the evils and spirits. To perform such a rite, the practitioner would normally require a square or rectangular table with a red or yellow embroidered table-cloth of satin, on which would be placed some incenses, candles and other sacrificial materials such as fruits, rice or cooked meats (*mostly chicken and barbecued pork*), etc. The practitioner himself would be dressed in his “*ceremonial gown*”, holds a peach-wood sword in his hand (*or a hand bell, depending on the occasion*) and starts to exercise his magical power. The altar is usually a temporary erection in the house of the victimised party which has sought the service of the Mou Shan practitioner. On some occasions the victimised party may also be asked to go to the practitioner’s place where the altar will be put up.

The progression of an altar rite is the best time for the Mou Shan practitioner to demonstrate his power. His successful performance will be able to convince the victimised party (*i.e. his customer*) for certainty that he is a being given with supernatural power, and hence broaden his image amongst his followers.

(RIGHT)— An ancient Chinese drawing of
" The Exorcist Chang ". ➡

The following is a typical example of the altar rites:—

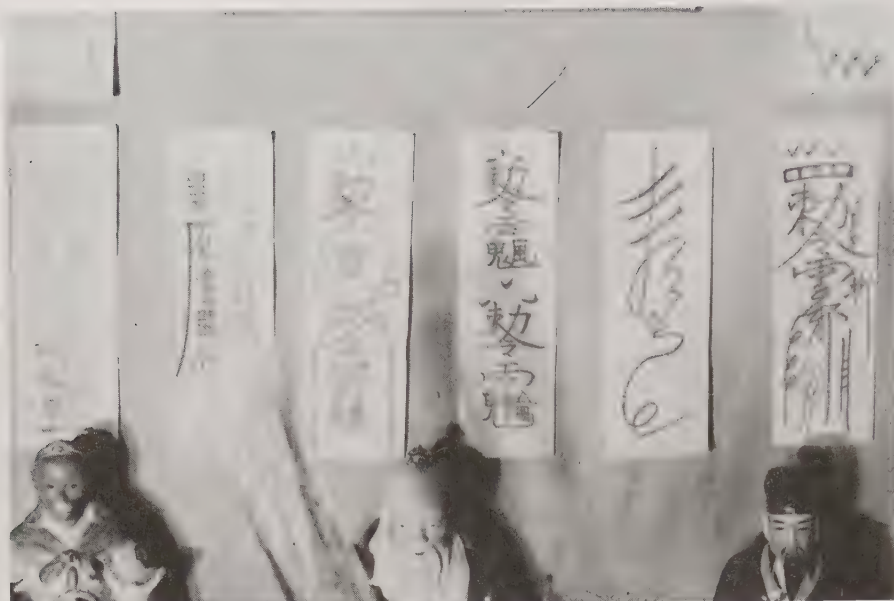
A family felt that recently everything had not been going smoothly: business had not been profitable members of the family had fallen sick one after the other; strange sounds had often been heard in the house at night. It was decided to call for the service of a Mou Shan practitioner to hold an altar rite.

A temporary erection of
an altar. ➡



斬邪治鬼





(LEFT) —
A close-up of the amulets
stuck on the altar.



(LEFT - BELOW) —
The Chinese words written in the frame on
the altar read; from top to bottom:

Right: The Divine Symbol of the Mou
Shan Founder.

Left: The Divine Symbol of the Ching
Fa Founder.

The three idols below are (From Left to
Right):

The Monkey King;

The Venerable Sovereign of the Superior
Ultimateness;

Lu Tung Ping.

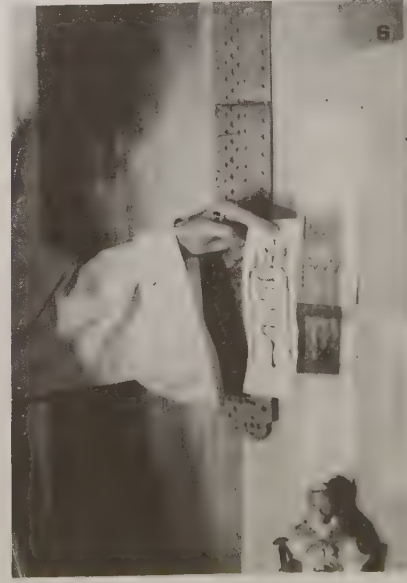
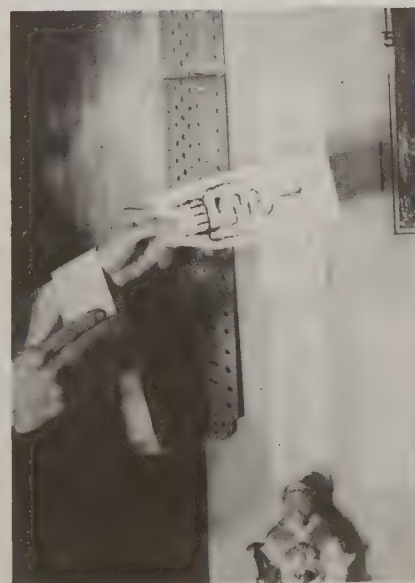
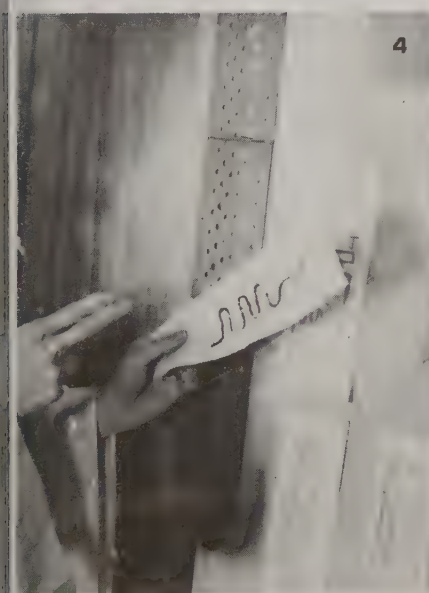
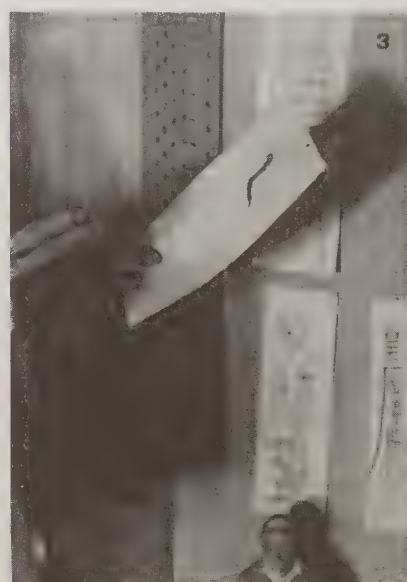
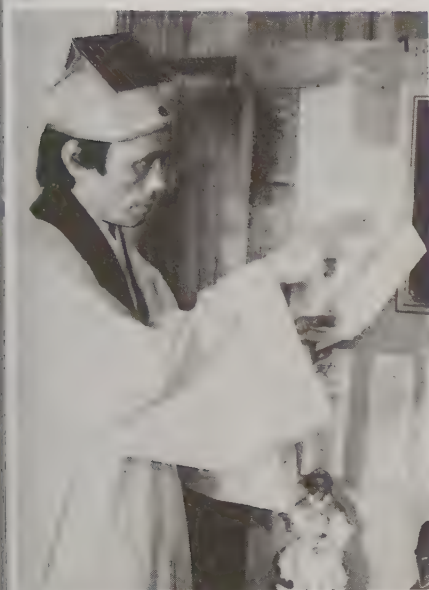
The Ching Fa Sect is a sub branch of the
Mou Shan Style which is a branch of the
Taoist "Amulet Sect". Master Wong Tim
is at present the Headman of this style,
Master Wong emphasizes that many of the
sorcerous powers are merely defrauding
tricks. This is why he has consented to
do some of the demonstrations for this
book.

(1) THE AMULET THAT REVEALED ITSELF BY THE FLAME

The practitioner burnt some incenses and lighted the candles. Then he drew a piece of rectangular shaped yellow paper* from his pocket. The lookers-on could see it very clearly that the paper was blank. The practitioner murmured a series of spells and pointing at th yellow paper, he drew lines and figures with one of his fingers in the air. Then he put the yellow paper on to a burning incense. The moment when the piece of paper came into contact with the incense, a little

hole burnt out by the flame of the incense, suddenly extended itself along on the surface of the paper, and marked a set of continuous complicated but distinctively clear lines on it, as was a hand writing on the paper surface with a pen of fire.

*(*the paper used to made an amulet is always of yellow color. The actual imprecation contained by the amulet written with vermillion on the paper.)*



(2) THE LIGHTED FINGER

The practitioner dipped one of his fingers into a small cup of wine. Quickly he swept this finger through the flame of the candle. His finger was instantaneously lighted. The practitioner then used the flame at his finger tip to burn the yellow paper amulet.



(3) THE BLEEDING GHOST THAT REVEALED ITSELF
ON A PIECE OF PAPER STUCK AT THE WALL

After that, the practitioner drew another piece of yellow paper, a little bigger in size, from his pocket. After murmuring another series of spells he took a mouthful of "*Holy Water*" and puffed out in a spray at the yellow paper which was then immediately pushed flat against the wall. Paradoxically the yellow paper stuck fast on the wall without falling. The practitioner took another mouthful of "*Holy Water*" and puffed to spray with the paper again. Unbelievably a vague blood-red ghost face gradually appeared on the blank yellow paper with two streams of blood coming out from the eyes.



(4) THE BURNING INCENSES STOOD UPRIGHT IN A SHALLOW BOWL OF TEA WITHOUT SUPPORT

Following the completion of the foregoing mentioned feat, the practitioner would tell the victimised party that the face that revealed itself on the yellow paper was the ghost that haunted their house, and that he had to continue to exercise his power to find out the reason why the ghost should caused the disturbances to the family. He took out from the bag three incenses and burnt them. A bowl of around two to three inches deep was also produced and half filled

with tea. The lookers-on could clearly see the liquid used to fill the bowl was just tea and the bowl was merely an ordinary porcelain bowl. There was evidently nothing unusual with all these articles. Surprisingly, when the practitioner stuck the incenses into the tea in the bowl, the sticks stood upright firmly in the water as if it were stuck into a bowl of sand.

(ILLUSTRATION 1)



(ILLUSTRATION 2)



(ILLUSTRATION 3)

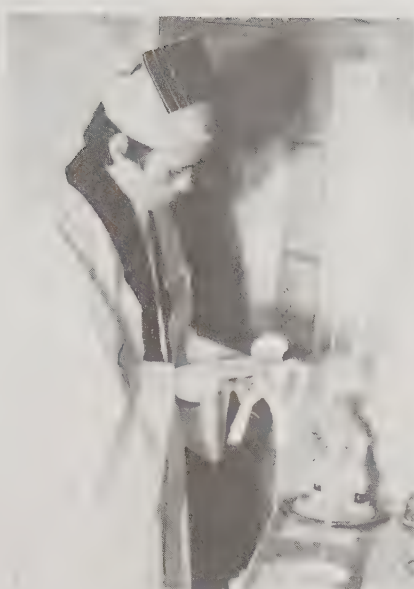


(ILLUSTRATION 4)





(ILLUSTRATION 1)



(ILLUSTRATION 2)

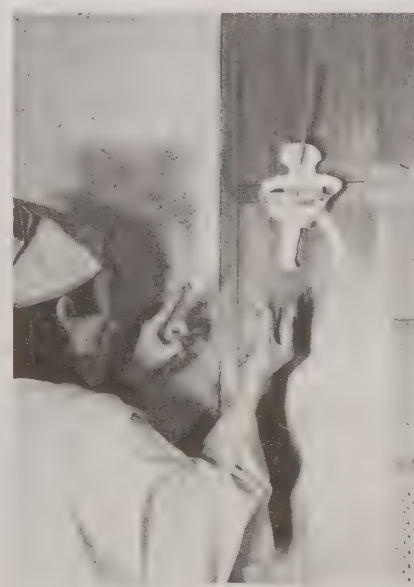


(ILLUSTRATION 3)

(ILLUSTRATION 4)



(ILLUSTRATION 5)



(ILLUSTRATION 6)



(5) THE PAPER MAN THAT HELD THE BOWL WITH THE INCENSE-STICKS

The practitioner drew out another piece of yellow paper. Uttering a series of spell casting murmurs, he tore the paper into the shape of a man. Pointing at the paper man, he made some pretended drawing action with his fingers. His murmuring was then changed into an enjoining tone as if he was giving instructions to the paper man, he pushed the bowl with the upright incenses against the paper man and put its two hands on both sides of the bowl. The bowl was now held by the paper man in an embrace. With his

bewitching murmuring speeding up, the practitioner lifted up the paper man and the incenses-bowl together and pushed the back of the paper man against the wall. A most strange happening occurred: as the practitioner withdrew his hand slowly from the bowl, the paper man continued to stick on the wall, holding the incenses-bowl in its hands. Later, the practitioner uttered another fit of exorcising murmurs and tore down the paper man from the wall.



(6) THE ENVOY THAT SUMMONED THE SOUL (TURNING THE PAPER MATRIX INTO A LIVE HORSE)

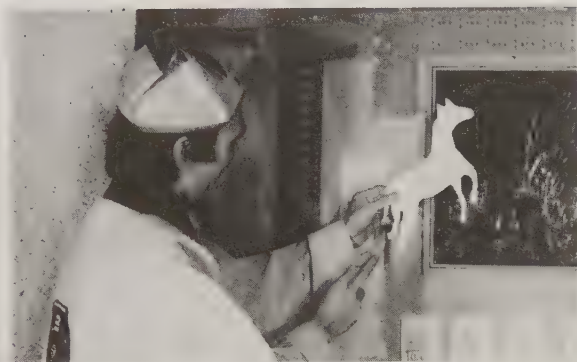
At the time, the practitioner would tell the family that as was indicated by the foregoing divine happenings in (4) and (5), his founder (*the spirits of his sect of religion*) had given his consent to exert his power to assist in exploring the origin and background of the ghost in the house, and to destroy it. The practitioner then extracted an empty envelope from a bag, inserted a piece of blank yellow paper into it and pasted it up. With another fit of exorcising murmur, he handed this envelope to the victimised party and asked to kneel down on both his (her) knees to pray faithfully to the spirits holding the envelope with both of his (her) hands high above his (her) head.

The practitioner took out another piece of yellow paper from his bag, which he cut into the shape of a horse with a pair of scissors. He then murmured a series of spells and used his finger to write some imprecations over the paper horse in the air whilst he turned his body around. The paper horse was put onto the wall. Another piece of ready made amulet was burnt and then he pointed at the paper horse on the wall. When the practitioner loosened his fingers from the paper horse, it was seen moving upwards on its own on the wall until it went out of sight! (*This was the most mystic witchcraft of what-so-called "Turning the Paper Matrix into a Live Horse" in Chinese legends*)

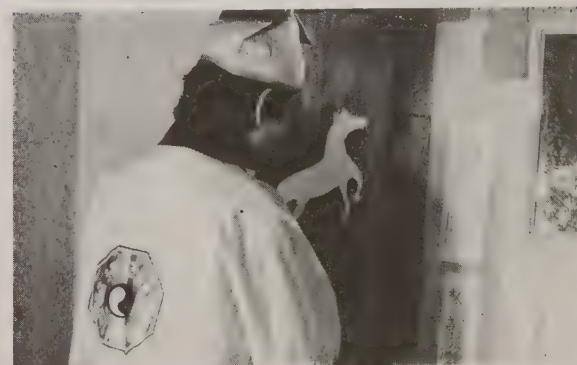
(Illustration 1)



(Illustration 2)



(Illustration 3)



(Illustration 4)

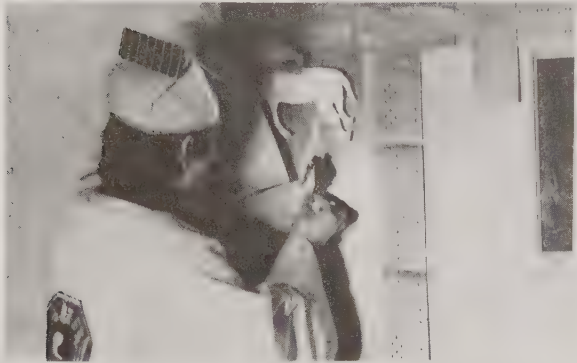


(LEFT)

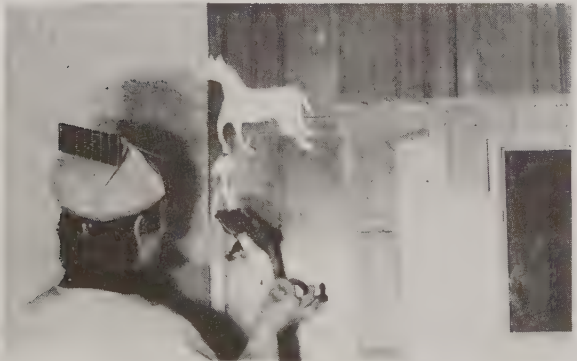
Master Wong in the action of tearing up the paperman.



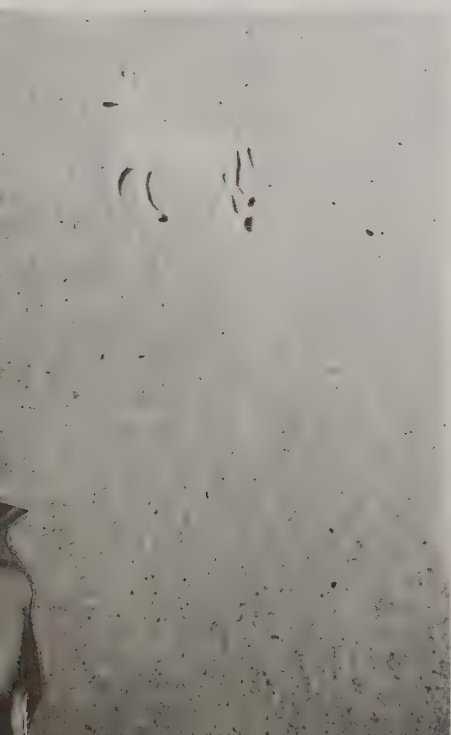
(Illustration 5)



(Illustration 6)



(Illustration 7)



(Illustration 8)

The paper horse moves upward on its own on the wall!

(7) THE ENVELOPE WITH THE UNVEILED SCRIPTS

The practitioner took away the envelope from the victimised party (*which was held in the latter's hands*), placed it on the table and asked him (her) and his (her) family to kneel down and kowtowed a few times to the spirits. After the salutation, the practitioner took up the envelope again from the table and tore it open before the people. What was originally a blank piece of yellow paper now written on with some strange scripts.

At this stage the altar rite had come to an end. The practitioner would tell the victimised party that the ghost that haunted the house had been a dead foe to him in his previous life. During that time the victimised party had been a notorious bandit who had become rich by robbing and killing the whole family of the ghost which now haunted his house. The practitioner might also tell the victimised party that he might even be able to help him to recover his enormous riches he had accumulated in his previous life.

If the victimised party believed in the practitioner's story, he would fall into his trap.

*(*Most Chinese have a strong belief in the concept of life and death as a cycle and that everyone has a previous and after life.)*

Explanation—

(1) THE AMULET THAT REVEALED ITSELF BY THE FLAME

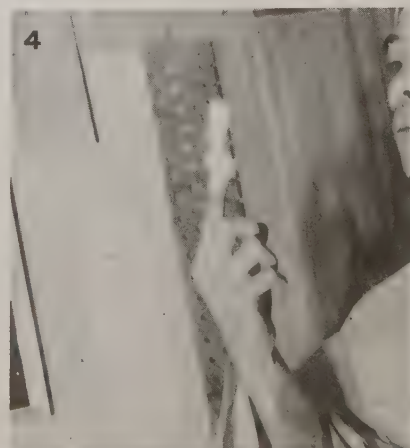
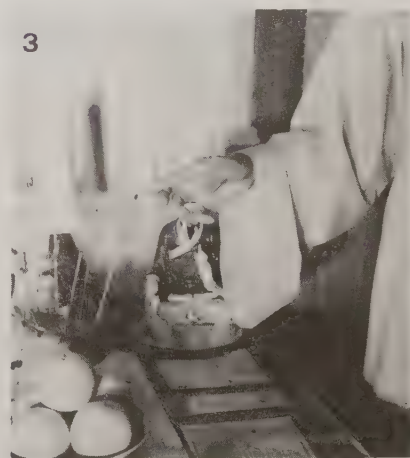
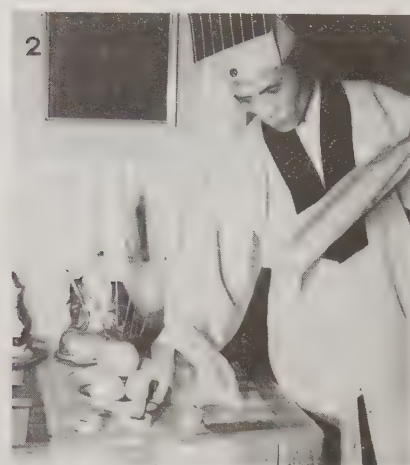
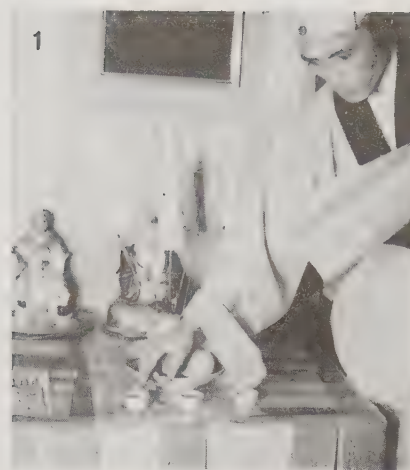
Some potassium nitrate was dissolved in warm water and concocted into a solution of medium concentration. An imprecation — like line was written on a piece of this yellow paper with a new writing brush dipped in this solution. The imprecation was written in one unbroken stroke of the brush, from the beginning to the end. As an identification, the beginning point where the stroke was started was marked by a tiny hole pierced in the paper with a pin. After the solution had dried up on the paper the written imprecation would completely disappear. When the seemingly blank yellow paper was cauterized over the flame, the potassium nitrate with which the stroke was written would be burnt, and would reveal the imprecation.

(2) THE LIGHTED FINGER

The practitioner at first dipped his finger into a cup of water, so his finger was soaking wet with a layer of water. Then, he immediately dipped his finger into a cup of Kaoliang Wine of high alcoholic strength (In fact any methylated spirit would produce the same effect). Sweeping his finger through the flame, his finger would be lighted. The practitioner quickly used the flame on his finger to burn an amulet and then immediately extinguished the flame. Actually when the flame was set on his finger it was the alcohol that was burning and if the flame was extinguished quickly the finger would not be hurt. (Notice: the finger when burning was all the time in the erect position!)

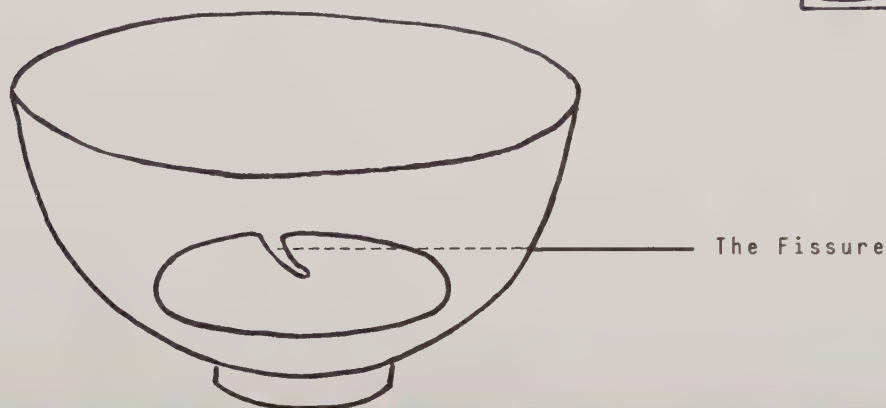
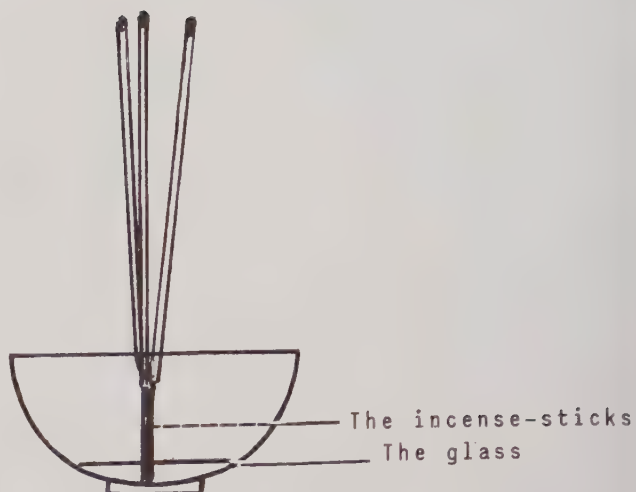
(3) THE BLEEDING GHOST THAT REVEALED ITSELF ON A PIECE OF PAPER STUCK AT THE WALL

Any piece of thin paper, if wetted could stick firmly onto the wall. That was why the practitioner had to spray "Holy Water" on the piece of paper. The piece of paper itself had also been specially prepared. The preparation had been done by using a new brush to draw a vague bleeding face on the piece of paper with a special solution of Lye (Sodium Carbonate). After the Lye had dried on the paper, the bleeding face would disappear. The other mouthful of "Holy Water" that was sprayed onto the piece of paper was actually the solution of Turmeric (a kind of plant, its root used in Chinese medicine) which would react with the Lye to unveil a bleeding face on the paper.



(4) THE BURNING INCENSES STOOD UPRIGHT IN A SHALLOW BOWL OF TEA WITHOUT SUPPORT

A piece of glass was glued onto the inner bottom part of a bowl with a special water proof adhesive (as illustrated). The adhesive was covered up by some waterproof white enamel paint so that it would not easily be detected even from a short distance. After the bowl was filled with tea, the reflection of light made it impossible for anyone to detect the glass at the bottom of the bowl. The ends of the incense-sticks were actually forced into the fissure and were gripped firmly in an upright position.



(5) THE PAPER MAN THAT HELD THE BOWL WITH THE INCENSE-STICKS

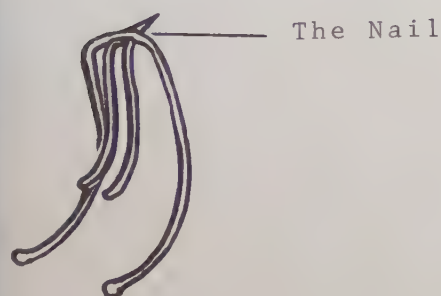
A device as illustrated was made with iron-wire (some of them made of wood), to which a nail was fixed at the back. When the practitioner tore the piece of paper into the shape of a man, he swiftly drew out this device and concealed it behind the paper man. As the hands of the paper man were wetted with some water and stuck onto both sides of the bowl (the water would make the paper stick on the bowl without coming off), the porcelain bowl was also fitted into the grip of the device. The nail of the device (with the bowl firmly gripped in it) was pushed into a fissure between the bricks in the wall (or forced into the wood column), which produced the incredible effect of a paper man staying in the air against the wall and holding a bowl of incenses.

(BELOW)

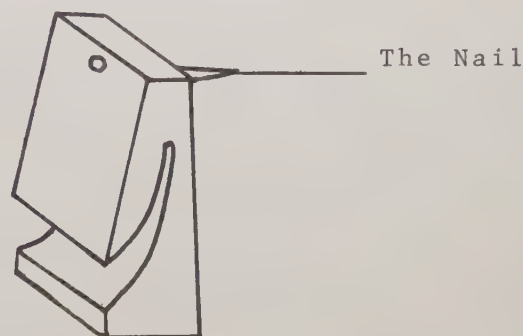
Hanging the bowl after it has been fastened by sticking the iron-wire device into its edge.



THE DEVICE MADE OF IRON-WIRE



THE DEVICE MADE OF WOOD



(LEFT)

Master Wong sticking the device concealed behind the paper man into the edge of the bowl. On-lookers are unable to detect the flaw.

(RIGHT)

Master Wong pretends to stick the paper man onto the wall, actually he is pressing the nail of the device into the wall.

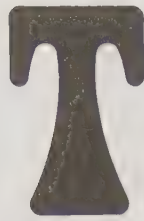


(6) THE ENVOY THAT SUMMONED THE SOUL (TURNING THE PAPER MATRIX INTO A LIVE HORSE)

A big live cockroach (a big wall-spider – Tegenarita Domestica – also would do) was caught and its wings were glued firmly to the centre of a small paper. This was then put into a hidden place. As the practitioner used a big piece of paper and cut it into the shape of a horse, he had stuck the cockroach-paper to the back of this paper horse with some strong glue whilst he turned around. The paper horse with the cockroach under it was put onto the wall. The smoke produced by the burning amulet would cauterise the cockroach and drive it up on the wall.

(7) THE ENVELOPE WITH THE UNVEILED SCRIPTS

Two identical envelopes were prepared. One of these contained a piece of yellow paper with some strange scripts on it and was concealed in the sleeve of the practitioner's ceremonial gown. The other identical envelope with a piece of blank yellow paper was displayed to the spectators. As all of them knelt down to kowtow, the practitioner swiftly substituted this with the envelope in his sleeve. As he tore the envelope the yellow paper with strange scripts was revealed.



o expel the ghost and exorcise the evil spirits — The altar rites described above are also employed by some Mou Shan practitioners as tricks for expelling ghosts and exorcising evil spirits.

The following is a typical example: —

A man was a victim of an unknown disease which was unable to be cured even after receiving treatment given by many doctors. The victim's family had come to seek the help of the Mou Shan practitioner. The practitioner diagnosed that the victim was being haunted by an evil ghost and it was necessary to set up an altar so that he might exercise his supernatural power to exorcise the ghost.

(1) THE SPIRIT ENTERED INTO THE BODY

After the altar had been set up, the practitioner and his assistant started a series of praying ceremonies. Then the practitioner stood beside the bloody-red square table which he had brought, and pressed both his hands on the top. It was observed that the practitioner was now half opening and closing his eyes and was uttering some exorcising murmurs from his mouth. After a while, the practitioner began to shake his body strenuously. At this moment the assistant told the spectators that the spirit had entered into the body of the practitioner.

(2) THE RISING WOOD TABLE SHOOK FIERCELY

At that very moment, a most strange thing happened. The table on which the practitioner's hands were pressed, rose up slowly into the air on its own. All the spectators could see very clearly that the practitioner was merely pressing lightly on the top of the table, after a few moments the table began to sway and shake fiercely whilst it continued to hang in the air.

(3) THE "GHOST FIRE" THAT FLOATED BENEATH THE BED

The table remained hanging in the air for a short while and then descended to the ground. The practitioner, still half unconscious, started to walk about in the room, taking a peach-wood sword into his hand from the altar. He finally went into the room





The Peach Wood Sword is said to be able to exorcise the evil spirits & expel the ghosts. Hence every Chinese Taoist will be equipped with a peach wood sword when he exercises his supernatural power.

of the victim and ordered the victim's family to keep away at a safe distance as he was now preparing to reveal the "Spiritual Form" of the ghost that was haunting the victim. So all the victim's family stood and watched at a great distance off.

The practitioner performed a number of exorcising movements beside the victim's bed, and there after the spectators could see clearly that a few greenish Jack-O'-lanterns were floating under the bed, as if the ghost had been unveiled! (*The Chinese believe that the greenish Jack-O'-lanterns are caused by the existence of the ghosts. That is why the Chinese call them the "Ghost Fire". And most of the Jack-O'-lanterns are only found in the cemetery at night.*)

(4) TO EXTERMINATE THE SPIRITUAL FORM OF THE EVIL GHOST

The practitioner drew close to the victim's bed and hacked the peach-wood sword at the Jack-O'-lanterns. Unbelievably the Jack-O'-lanterns managed to dodge quickly and avoided the sword. The practitioner then knelt down, burned a few amulets, and threw these at the jack-O'-lanterns under the bed. After a while the Jack-O'-lanterns were extinguished.

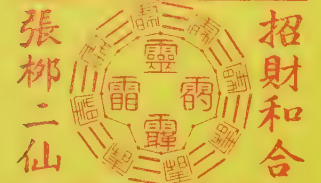
(5) THE PAINFUL SQUEAK OF THE FRIED GHOST

The practitioner's assistant told the victim's family that the "Spiritual Form" of the evil ghost had been exterminated, but something further had to be done in order to completely destroy the "Bodily Form" of the ghost so that the victim could be saved once and for all. The practitioner then started to run about in the house with the peach-wood sword in his hand as if he was chasing an immaterialised being. Suddenly he stopped at a dark corner in the backyard, pointed at the ground and ordered the ghost to halt. Quickly he put a yellow amulet on the spot to suppress the evil ghost. Then he used his sword to dig in the ground and gouged out a piece of rotten black bone, which he claimed was the "*True Body*" of the evil ghost and must be destroyed by frying it in a big oil pot. A pot of oil was boiled and the piece of bone was thrown into it. Surprisingly the bone could swim about in the boiling oil and utter some sharp squeaking sounds as if the ghost was under great pain. After the piece of bone completely charred by the boiling oil, the practitioner indicated that the evil ghost had been completely exterminated.

At this the practitioner returned to his normal self and wrote a prescription of Chinese herbs for the victim.



天解賜福損祥地解難生恩



It is said this amulet is able to expel evil luck & disaster & to bring Good Luck to the person carrying it.

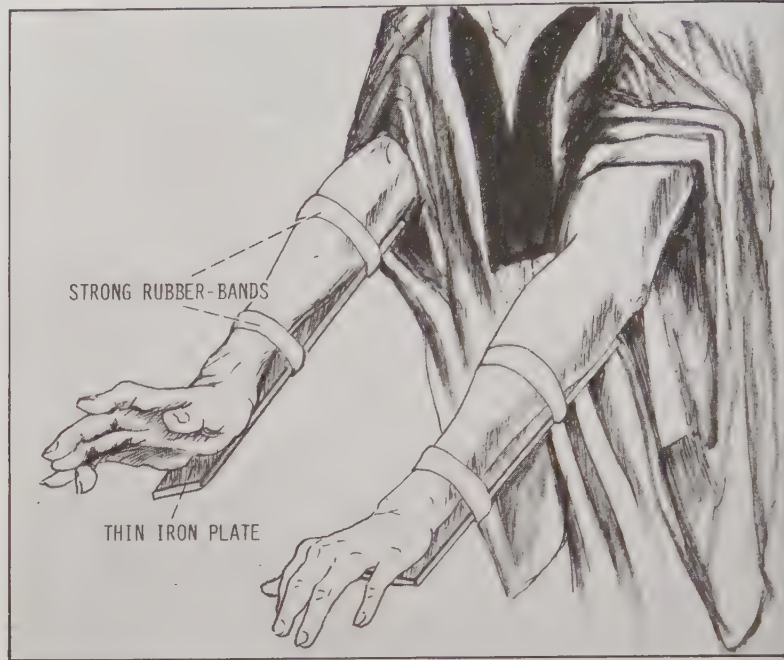
Cut this amulet off the page, fold it up and put it into a small bag specially sewn for it. Carry it with you all the time. It will bring you GOOD LUCK!

JUST FOR YOU.....

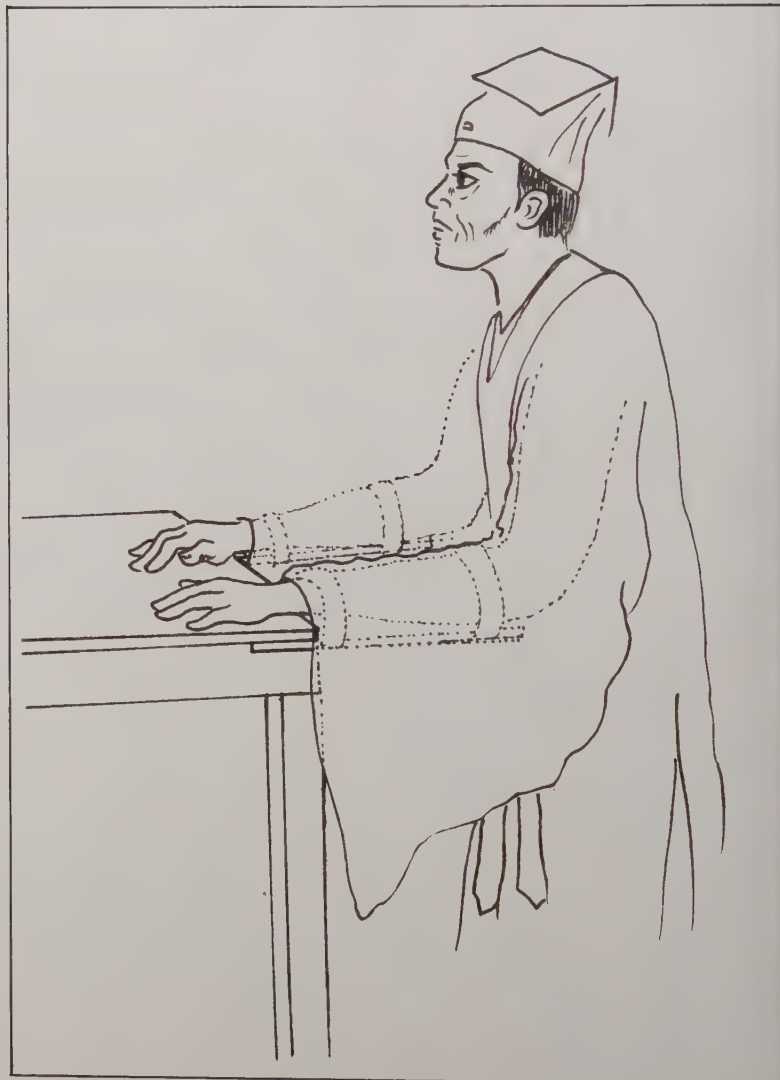
the

good luck charm !!

(DIAGRAM 1)



(DIAGRAM 2)



(1) THE SPIRIT ENTERED INTO THE BODY

The body being entered into by the spirit was actually one of the most common tricks of the Mou Shan practitioner. The secret of this trick lied in the fact that when the practitioner pressed both of his hands on the top of the table, he raised his heels and stood with only his toes. Standing in such a posture the body would gradually begin to shiver. This, in addition to skilful affectation of the practitioner, would make the spectators believe that his body had really been entered into by the spirit.

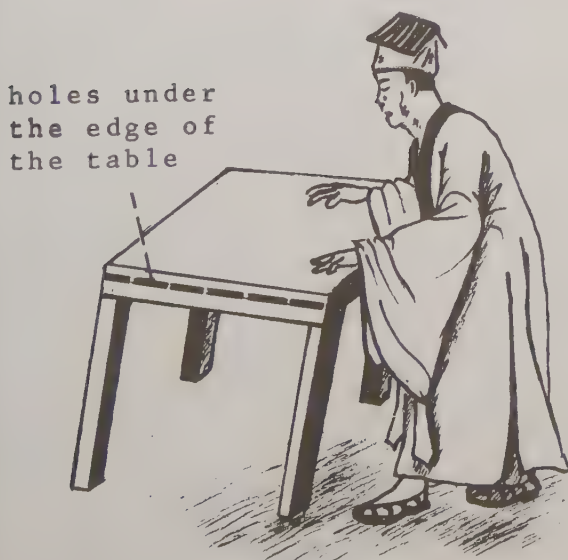
(2) THE RISING WOOD TABLE SHOOK FIERCELY

The red table brought by the practitioner was actually one made with a special kind of extra light and thin wooden panels.

Both of the practitioner's hands were pre-equipped with two pieces of iron plates as shown in the diagram. When the practitioner put his hands on the top of the table, he had secretly inserted the iron plates under the edge of the table. The big loose sleeves of the practitioner's gown managed to block the vision of the spectators.

As the practitioner stretched his body and hands, the table was raised up in the air, the swaying of the table was effected by the practitioner swinging his hands with it.

(DIAGRAM 3)



(3) THE "GHOST FIRE" THAT FLOATED BENEATH THE BED

When the practitioner was doing the exorcising feat in the victim's room. His assistant had secretly thrown a few pieces of Green Phosphor beneath the victim's bed taking the chance when the practitioner pulled apart the bedsheet that hung down from the bedside. Green phosphor is a kind of chemical that can burn itself under normal temperature, and the light comitted is always believed to be the Jack-O'-lanterns.

(4) TO EXTERMINATE THE SPIRITUAL FORM OF THE EVIL GHOST

As the practitioner chopped his peach-wood sword at the burning phosphor pieces, the air current generated by the movements would naturally blow the lights of the burning phosphor pieces around which produced the vision effect that the "Ghost Fires" were evading the attack of the practitioner. Of course, after the practitioner had speeded up the completion of the combustion by burning a few pieces of amulets, the Jack-O'-lantern would disappear.

(5) THE PAINFUL SQUEAK OF THE FRIED GHOST

A piece of big chicken bone was prepared with mercury filled in the empty part (the part where the marrow had been extracted from). This piece of chicken bone had been buried in some wet soil until black fungus grew on its surface giving it the look of rottenness. The chicken bone was first concealed in the practitioner's sleeve. As the practitioner dug out the earth from the ground, he slipped the prepared chicken bone into the hole, and pretended to pick it up from the earth. The bone was then thrown into the boiling oil. As the mercury broke itself up under the ultra heat of the boiling oil, a sharp squeaking sound was emitted. In the meantime, the energy created by the breaking up of the mercury also caused the bone to swim about in the boiling oil, producing the effect that the ghost was struggling and crying in pain as it was fried.

(ILLUSTRATION 1)



(ILLUSTRATION 2)



to raise the soul from suffering in the next world — Most of the Taoists or Buddhists perform ceremonial rites of raising the soul from suffering in the next world, but when this is performed the Taoists or Buddhists concerned would only recite liturgies and burn sacrificing materials such as incenses, candles, tinfoil ingots and paper money. However, the Mou Shan Practitioners have their own form of exorcism. The Mou Shan way of raising the soul, through many hardships “performed” by the practitioner concerned, is generally much more effective in moving the party that has employed his service. The skills of this performance are termed *“Suffering In the Hell In the Place of the Soul”*.

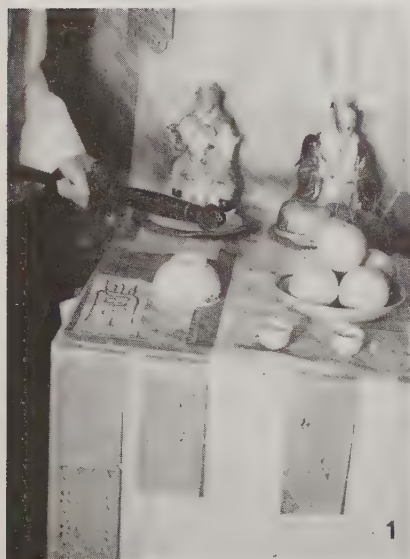
(1) TO INVITE THE GODS & SPIRITS FROM THE FOUR DIRECTIONS

The practitioner took four pieces of chopsticks each measuring about 8 — 10 inches long. These chopsticks were tapered in shape, with a square and a round tip. The practitioner performed his exorcising rite to exercise his wizardly charms on the chopsticks. He said his exorcism would be able to summon the spirits from the East, South, West and North directions to stay on each of these four chopsticks. His intention in doing so was to call out these spirits to assist him to catch the evil ghost by besieging it from all sides. The practitioner then sprayed a mouthful of *“Holy Water”* at each of the chopsticks, joined them together on the sides, and held them in an upright position in a shallow plate with both hands. The exorcising murmurs were kept on when he was holding these chopsticks. Slowly the practitioner withdrew his hands. But the four chopsticks, despite that the practitioner’s hand had been withdrawn, kept standing in the upright position on the plate without falling down (as illustrated)!

(2) SWALLOWING THE SPLINTERS OF THE PORCELAIN

After performing a series of exorcising feats, the practitioner began his work to relieve the evil ghost (*that was haunting the victim whom the practitioner was working for*) from all the hardships that it was suffering in the hell so that it might be allowed to recycle into a man. By offering himself on a relief, the evil ghost would be freed and this would drive it away from the victim. At this moment, the practitioner was seen to fall into a half coma state and his movements became abnormal as if a spirit had

entered into his body. The practitioner fetched a porcelain bowl at hand from the table, and broke it into pieces with his peach-wood sword. He picked up a few of the splinters and placed them on the altar, burned a few paper amulets, and suddenly grabbed the splinters and put them into his mouth to chew. The people around him could even hear the sound emitted when the splinters were chewed to smaller pieces in the practitioner's mouth.



(3) CHEWING THE WHITE-HOT CHARCOALS

At this moment the assistant brought over a blazing furnace. Using a pair of long chopsticks, the practitioner picked up a piece of hard burnt charcoal, and used another hand to take out a paper amulet. Sweeping the amulet over the charcoal and uttering some exorcising liturgies, he burned the paper amulet by putting it on the piece of charcoal (*this would prove the piece of charcoal was still burning*). Then he put the charcoal between his upper and lower teeth and blew a current of air from his mouth which caused a cluster of sparks to jet out from the blazing charcoal. With the piece of charcoal between his teeth, he walked around the altar table once and suddenly swallowed the charcoal into his mouth and chewed it.

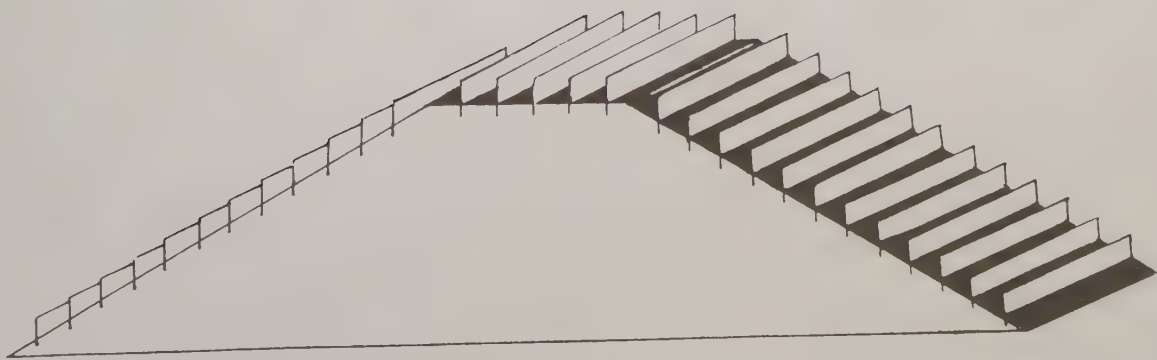
(4) THE TONGUE PIERCED BY THE SHARP STEEL PIN

The unconscious practitioner, after chewing the blazing charcoal for a while, stuck out his tongue and at the same time produced a thick long steel pin from his bag. Grappling a portion of the tip of his tongue with one hand, he pierced the pin into the middle part of his tongue with the other.

(5) CLIMBING THE SWORD HILL*

The assistant brought about a folding ladder. Every step of the ladder was a sword with its sharp blade facing upwards. The practitioner took off his shoes and slowly climbed up the sword-blade steps with his bare feet. On reaching the top he again climbed down slowly on the other side of the ladder.

*(*In many Chinese legends about the Hell, there was a special place for torture called the Blade-Hell built with swords each with blades sticking up in the form of a slanting hill. The ghosts to receive the punishment would be forced to climb through this "Sword Hill".)*



THE "SWORD" LADDER

(6) GOING INTO THE OIL POT*

At this time the assistant moved in another blazing furnace on which was placed a pot of boiling oil. Smokes were rising from the bubbling oil. The practitioner curled up one of his sleeves and revealed a good portion of his arm. As the spectators watched in surprise, the practitioner suddenly put his arm into the boiling oil. Bathing his arm for a while, he withdrew his arm, without sustaining the slightest injury!

*(*According to Chinese legends, there was a torture in the Hell came out by tossing the ghosts into a big pot of boiling oil.)*

(7) TO BLAZE UP THE FIRE BY SPRAYING WATER ON IT

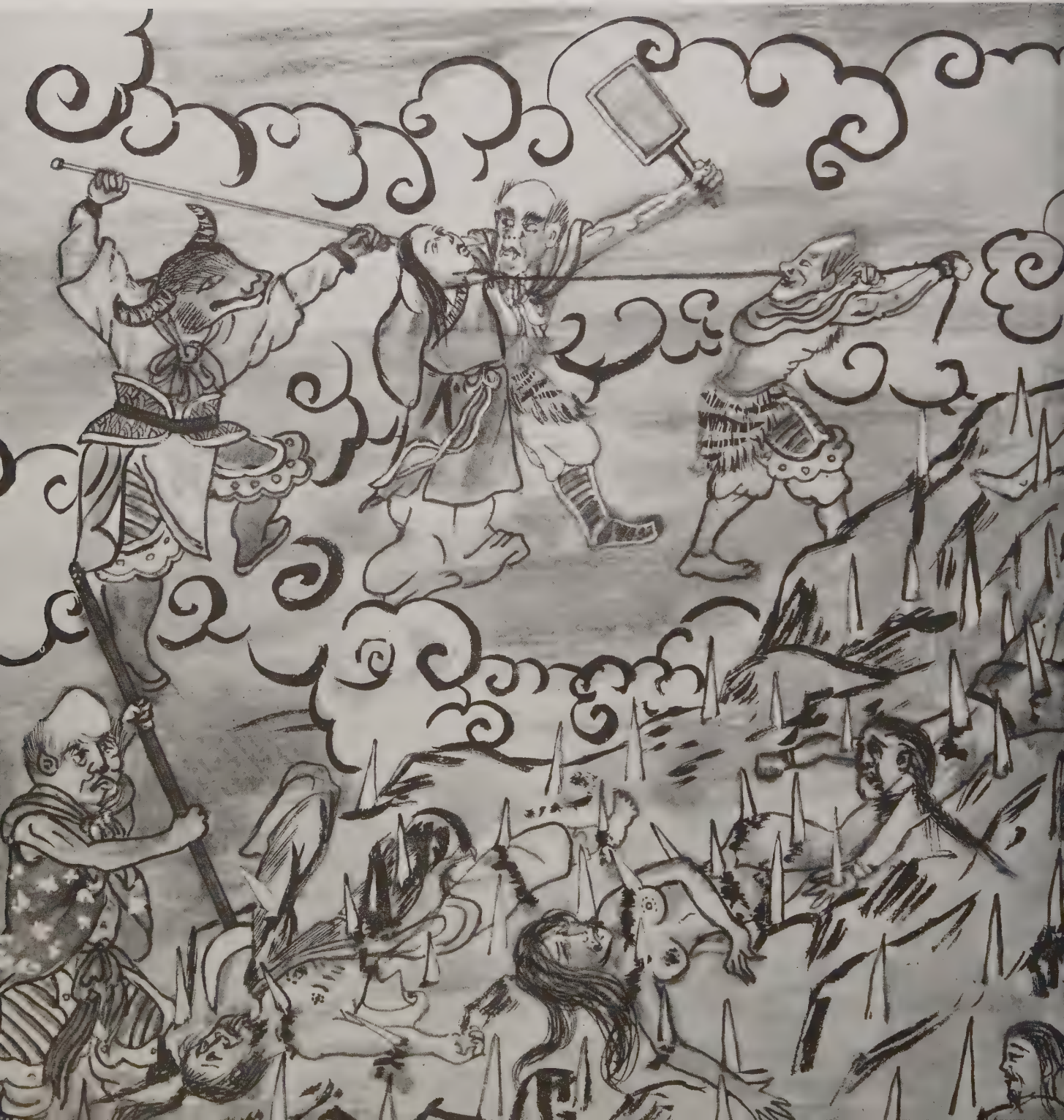
The rites of relieving the suffering for the ghost had been completed, and the practitioner appeared to be returning to his normal self. He then took over a bowl of "Holy Water" from his assistant. Fingering some exorcising movements at the bowl he murmured his soul raising liturgies to wish that the ghost would, through the power of the holy water, break through the doors of various layers of the Hell* and discarded all the hardships being experienced, hence to be able to recycle itself into a human being again. At that he swallowed a mouthful of the holy water and puffed out in a spray at a basin blazing with the burning tinfoil ingots and paper money. Unbelievably, instead of being extinguished as one would expect, the fire suddenly rose up and turned into white-hot flame. Up to here, the soul raising rites were declared to an end.

*(*The Chinese Hell was said to have eighteen layers or stories. The torturing punishments were intensified as it went down from one story deeper than the other.)*

(RIGHT) This is an imaginary scene of the Oil Frying Torture in the Hell. According to legends, every man after death will go into the Hell, and will be punished by the rulers in the Hell according to the evil deeds he had done when he was in the world of the living. The Oil Frying Torture is one of the heavy tortures given to the ghosts who had committed serious crimes. (ABOVE) The Ox-Head, and The Horse-Face are the policemen from the Hell for capturing the souls of the living people at the moment they die, whilst the "Mo-Shang" (The Unsteadiness) is the head of these ghost-policemen.



An imaginary scene of the Sword Hill Torture in the Hell.



Explanation:—

(1) TO INVITE THE GODS & SPIRITS FROM THE FOUR DIRECTIONS

After the four chopsticks had been wetted with water they would naturally be bound together by a sticky force of the water. The four pieces of chopsticks stuck themselves together into a thick pole which, by doing with care, could be easily stood up in an upright position on the flat surface of the plate.

(2) SWALLOWING THE SPLINTERS OF THE PORCELAIN BOWL

There were two methods for performance of this show. The first one was that the practitioner really swallowed the small splinters of a real porcelain bowl. There was no trick for this performance. The only thing to be careful was that the practitioner could not chew the splinters and the splinters must be in very small size for swallowing into the stomach.

The second method seemed more impressive and would not cause any accident to the practitioner:— Small chips were pared off from some sun-dried sheath-bones of the cuttle-fish and made to look like splinters of a porcelain bowl. The same colorful figures were painted on these splinters to make them look exactly the same like the porcelain bowl which would be used for this show. They were then hidden in the loose sleeves of the practitioner's ceremonial gown. As the practitioner picked up the splinters of the smashed porcelain bowl, he managed to mix the prearranged sheath-bone chips with the real splinters. What he put in his mouth to chew were actually the dried sheath-bone chips of the cuttle-fish.

Grandmaster Wong Tim is one of the very few practitioners who can really chew and swallow porcelain splinters, iron nails and glass. He has actually demonstrated these feats in the public as one of the performance programmes. Wong emphasizes that this is a very dangerous performance. If the splinters swallowed are too large in size, it may not be able to excrete them out of the body and they will stay in the stomach for ever. The photograph shows Wong swallowing a few real porcelaiin splinters.



(3) CHEWING THE WHITE-HOT CHARCOALS

Preparation work in advance was very important for the performance of this feat. Firstly some rotten wood pieces were burnt into charcoals. This type of charcoal made with rotten wood pieces was highly porous and very light, and could be quickly heated to the flaming red state, but on the other hand, would also cool off rapidly.

Some paper similar to blotting paper (or tissue paper) were torn into long strips and piled up loosely to make a heap, on top of which was placed a layer of the above mentioned charcoals. Prior to the performance, the practitioner had prepared a concentrated decoction from the peels of some pomegranate, which he used to rinse his mouth. The bitter and hot nature of the pomegranate peel solution would anesthetize the cavity of his mouth to a certain extent and reduce its sensibility to pain.

When the practitioner and his assistant lighted the fire in the furnace, the flame was blazed quickly and the "prepared" charcoals soon turned flaming red. In the performance of the last feat "Swallowing the Splinters of the Porcelain Bowl", the mouth was stuck with the powder of the cuttle-fish sheath-bone which formed an additional coating of protective materials. As the practitioner took up the blazing charcoal, he muttered some liturgies as if he was exercising his wizardly power on the charcoal, and the action, which he used an amulet to sweep over the charcoal and made it burn in front of the spectators, was actually that he just wanted to stall for time to wait for the charcoal to cool off a bit. Then he put the piece of charcoal between his teeth, paced around the room and blew off a current of sparks from his mouth. This would further cool off the blazing charcoal. When he finally swallowed the piece of charcoal and chewed it, it was almost entirely cooled off and would not be able to hurt his mouth.

(4) THE TONGUE PIERCED BY THE SHARP STEEL PIN

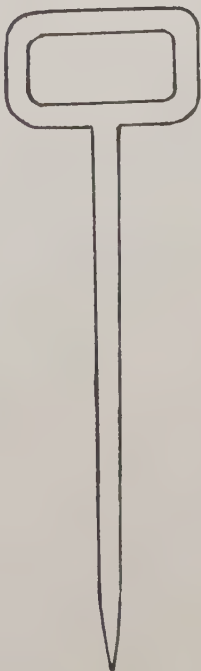
Some Mou Shan practitioners were able to perform this feat without any trick and the pin was really pierced through the tongue. When the pin was stabbed into the tongue, great care was taken to avoid piercing the vein running lengthwise from the root of the tongue to the tip.

However, there was another method to produce the same effect without causing any danger to the practitioner:—

Actually two pins were to be used (as illustrated). The pin produced by the practitioner from his pocket was (A). When this was grabbed in the middle part with the palm, the spectators would be deceived and mistook it for an ordinary straight pin. With well trained dexterity, the practitioner made some movements to cover up his pretending action of piercing his tongue with this crooked pin. When this pin was fixed in position on the tongue, the practitioner bit the crooked part of the pin inside his mouth, and the spectators would be made to believe that his tongue had really been pierced through by the pin. The same series of tricky movements was repeated when the pin was pulled out. After this feat was completed, the practitioner hid away the crooked pin and produced the real pin concealed in his sleeve to display it to the spectators.



A



B

(5) CLIMBING THE SWORD HILL

The steps of the ladder were real sharp blades. The key to this performance of this feat was:— when the practitioner climbed up the steps bare-footed he had to hold hard to the sides of the ladder to keep firm balance, and laid his sole as tightly and steadily as possible on the blade. (The most important skill of this performance was not to glide the sole over the blade so that the skin would not be slit.

(6) GOING INTO THE OIL POT

Only a few pieces of firewood were placed crossing each other in the furnace. A number of paper strips similar to blotting paper were also disorderly piled up to a big heap in the furnace. A pot of peanut oil was placed on the furnace. As the performance began, the assistant lighted the paper strips, which blazed quickly to give the impression of a red hot furnace. Some borax had been placed in the peanut oil. Once the borax was slightly heated, it would bubble furiously and the pot of warm peanut oil would look as if it was bubbling hot. The arm submerged in it would certainly remain unhurt.

(7) TO BLAZE THE FIRE BY SPRAYING WATER ON IT

The “Holy Water” handed over by the assistant was already substituted with some wine of high alcoholic content.



TOPIC ON

CURING DISEASES,

HEALING WOUNDS,

& THE

USAGE OF DRUGS



11 Mou Shan practitioners are said to possess the power of curing with amulets. Some slight illnesses can be cured by using exorcised "Holy Water" mixed with the burnt ashes of the amulets.

As a matter of fact, curing with amulets is effective generally in two ways: *many of the patients are only slightly indisposed, or their illnesses are merely psychological sensitivity. These types of patients can be cured by the "amulet" medicines when their trust in the practitioner's exorcism power is won; secondly, most of the Mou Shan practitioners are versed in some medical skills. Whilst they pretend to cure their patients by using the "Holy Water", mixed up with burnt amulet ashes, actually they have secretly put some medicines in the water. The efficacies of the "amulet" medicines used on such occasions are certainly more prominent.*

Further, the yellow paper, which is for making the amulets, is made by adding in a very big quality of Soda during the process of manufacture and is dyed with the solution of Turmeric, a kind of plant which can also be used for curing some kinds of light illnesses. Therefore, after the "amulet" is burnt to ashes, the strong alkaline solution can really work to cure some kinds of illnesses caused by stomach-ache, sour stomach, etc.

Sometimes, the practitioners would mystify their performance by making out prescriptions under the name of a god to tell the patients that these are specially given by the god's instructions. Hence the curing effect of such medicines is more miraculous.

Many Mou Shan practitioners can stop the bleeding of a wounded victim by using amulets. This method of healing a wound always can produce miraculous results.

The motive of healing a wound by paper amulets is actually a psychological influence in the superstitious nature of the victim. As the victim's belief in supernatural power of the practitioner is confirmed, he would calm down and stop all the panic movements and become self possessed again. His heartbeat will then gradually return to normal and bleeding will be reduced. On the other hand the amulets used by the practitioner are made of a kind of soft and thin paper, which will stick firmly on the wound through the adhesive nature of blood, and will thus act as an effective aid to stop the flow of the blood which would gradually congeal.

On treatment of a seriously bleeding wound, the practitioner would burn the paper amulets into ashes and pour them on the wound of the victim. The ashes have a strong liquid absorbing nature, and thus become an effective means in blocking the outflow of blood.

Sometimes the practitioner may suddenly shout or spray some cold "Holy Water" at the wounded victim to make him startle. The purpose of these movements is to make the victim's muscles and arteries contract for being startled and hence reduce the outflow of blood. On most occasions, when the practitioner is shouting at the victim he would also grab firmly on a certain part of the victim's body (e.g. if the victim is wounded in the finger, the practitioner would grab firmly at the artery part of the victim's wrist) which is actually a correct way confirming with medical theory to stop bleeding.

WAYS OF DRUGGING

The medicines and drugs used by practitioners of sorcerous arts are different from those used by medical practitioners of the Orthodox medical science. These types of medicines and drugs are always employed by the practitioner of the sorcerous arts as a harmful means for achieving certain purpose. One of the most common drugs used is the *Drug Of Love*. It is said if this kind of drug is mixed by a man into the foods or drinks of a certain woman, she would automatically fall in love with him. In fact many of these so called "*Drugs Of Love*" are ineffective. However, when the efficacies of such drugs are mistaken in the belief by some men who have not been brave enough to make "close-friends" with the fair sex, these would act as an encouragement to them and sometimes would produce successful results.

Some of the "*Drug Of Love*" are actually sex drugs which could enhance the sexual impulse of men or women. The following are the most common sex drugs:

The tails of a pair of *Chinese Red-spotted House-Geckos* — a male's one and a female's one (roast dried between two pieces of Chinese pottery tiles) and 1/5 tael (Chinese ounce: 1 tael = 1½ oz. avoirdupois) of *Epimedium Sagittatum* Bak are mixed and ground into powder. This type of powder, if mixed in wine or tea, can enhance the sexual desire.

(*Although it may not be as marvelous as described, recent medical researches in the Orient have proved that the plant *Epimedium Sagittatum* Bak is effective in urging sexual desire.)

DRUGS OF LOVE

One of the strong sex drugs is made sun-drying kind of Chinese insect called *Cantherides* and grinding it into fine powder. Mixed in tea or wine, can make a strong effect of stimulating sexual urge.

*(*This kind of flying insect Cantherides is similar to the "Spanish Fly" known to the Westerns. According to researches, the effect of this drug is extremely strong. If an excess dosage of it is taken, will cause disableness or even death.)*

Other types of drugs used by the sorcerous practitioners include drugs that can put a man into a coma, drugs that can intoxicate when added to a small quantity of wine, drugs that can make the muscles swell on contact, and other special kinds of poisons, anaesthetics, abortion drugs and contraceptives.

THE DRUG THAT INTOXICATES

It is said that this is actually a kind of flower called *Stramonium*. It is sun dried and ground into a fine powder. 1/3 tael of this powder on mixing with a small glass of wine can quickly intoxicate a man. The efficacy is more prominent if some *White Jasmine Root* powder is added.

THE HYNOTISING TEA

The drug used is said to be the ground powder of roast-dried *Hemp (Cannabis Sativa)* leaves. Two small cups of green tea added with this powder can easily make a man fall into sleep.

THE HYNOTISING SMOKE

*Some Kapok seeds (Bombax Malebicum),
Cloves (Caryophyllus),
Tung leaves (Aleurites Cordata),
Sandalwood,
Calomel,
Dried Centipede,
Dried Cattle Manure.*

Mix up the above materials and grind into powder. The smoke generated by burning this powder is said to have a strong efficacy of hypnotising.

DEFRAUDATION

The scope of defraudation is so wide that it is not possible to give an exhaustive description of all the different types of tricks, swindling, cheating, etc. included under this topic. What are going to be introduced in this book consist of only those tricks employed by the sorcerous Vagabonds to apply on the superstitious nature of the victims.

According to expects of defraudation, all men have some common degraded character, which can be classified broadly into three categories:

(1) Greediness; (2) Lewdness; (3) Vanity.

To swindle the greedy people, the practitioners would try to teach them the ways of perpetual winning in gambling or of transforming wastes or stones into gold or silver. To lure the men fond of the pleasures of the flesh, the practitioners would try to pass on to them the methods of attracting or capturing the fair sex. To induce the people chasing after vanity, they would confer upon them the marvelous techniques of refining into a fairy or an immortal being, or the magical power of getting anything at will.

The following is an example of the well known trick of *"Planting Gold or Silver"*:—

This is one of the common tricks used to swindle some of the greedy young men of the wealthy families by taking advantages of their ignorance and beguile them into the practitioner's trap. The practitioner would normally first confirm the belief of his victim by demonstrating his wizardly power. He would then tell the victim that the latter had been endowed with a great fortune in his current life, which the practitioner would help him to materialise by using the divine magic of *"Gold or Silver Planting"*.

The Magic Box That Plants Gold

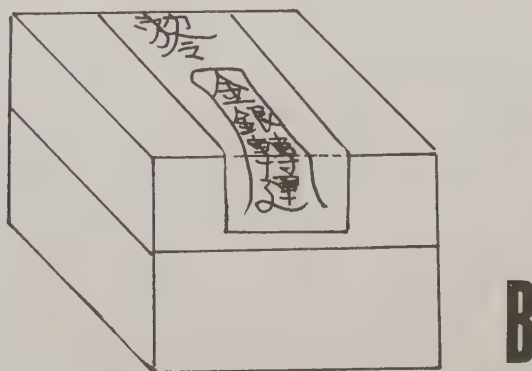
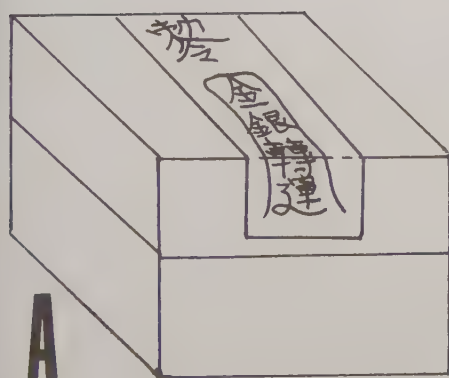
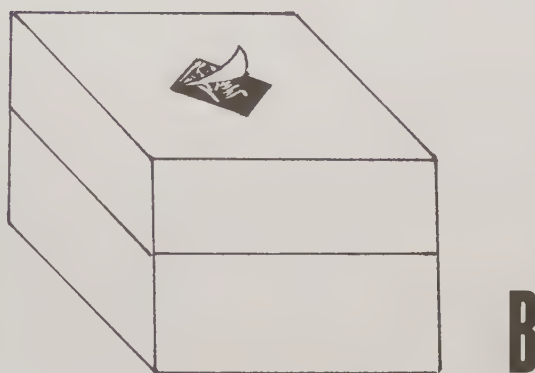
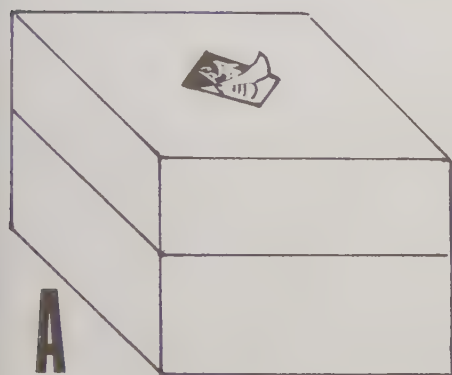
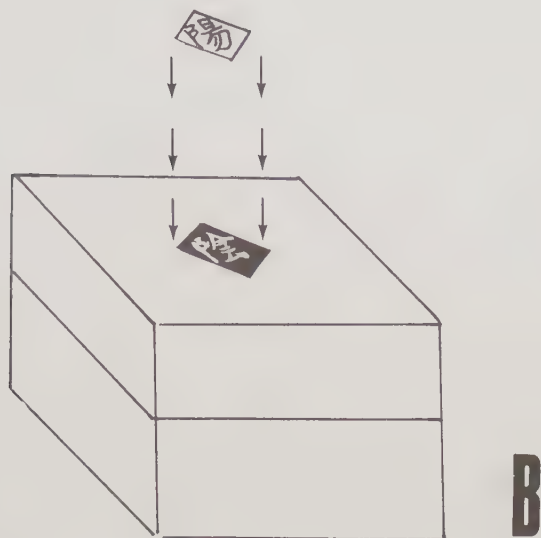
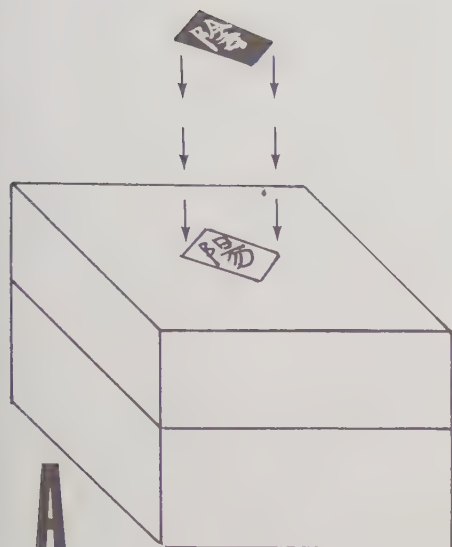
The practitioner took out two square boxes. On the top of one of it he stuck fastly a piece of paper written with a Chinese character "陽" (*"Yang"*: meaning positive or male) and then stuck lightly a piece of paper with a Chinese character "陰" (*"Yin"*: meaning negative or female) right on the top of it. On the top of the other box he stuck at first a piece of paper with a character *"Yin"* fastly but later stuck lightly one more piece of paper with a character *"Yang"* right on the top of the former paper. (See illustration 1)

The practitioner told the victim that in order to plant gold or silver, the latter had to get gold or silver source "seeds". The more the "seeds" he could get, the bigger would be the fortune produced. The victim therefore got hold of a substantial amount of gold, silver and jewellery and was ordered by the practitioner to put them into the *"Yang"* box by the victim's own hands. Then the practitioner used a paper amulet to seal the box in front of the victim. (See illustration 2)

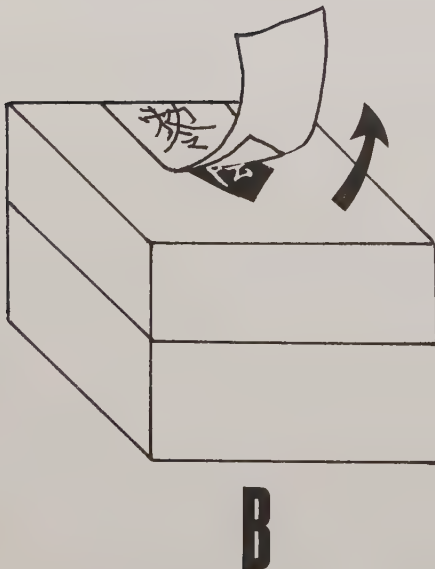
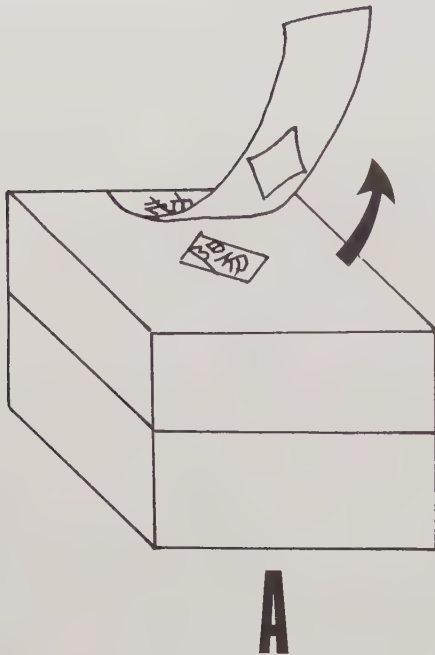
After the *"Yang"* box had been sealed, the practitioner asked the victim to put some copper and iron ingots into the *"Yin"* box, which was also sealed by the practitioner with a paper amulet.

The practitioner indicated the copper and iron ingots were intended as a substitute to replace the fortune which he would steal from the *"Ghost Treasury"* on behalf of the victim. In such a way the fortune could be removed from the *"Ghost Treasury"* without

(Illustration 1)



(Illustration 2)



being detected by the ghosts. The practitioner then told the victim to kneel down and burn some incenses to worship the spirits. When the victim knelt down to perform the worshipping ceremony, the practitioner put the two boxes in turn to the hands of the victim and exercised his power to demonise the boxes. *His intention was actually to confuse the two boxes so that the victim was then unable to distinguish which of them was the "Yin" box and which of them was the other.*

After the worshipping ceremony was completed, the practitioner then tore off the amulets from both boxes and burnt them. *As each of the amulets was torn off from the boxes, the piece of paper just under it was also removed, revealing the other piece of paper with the different character. So what had been the "Yin" box had now become the "Yang" box and vice versa. (See illustration 3)*

The practitioner then told the victim to wrap up the "Yang" box with a piece of satin and store it away in a safe place. After that he asked the victim to hire a boat and, carrying the "Yin" box with them, they put out to the sea. Whilst they were sailing, the practitioner told the victim to put the box on the table (*the temporary altar*) and kneel down to perform the final worshipping ceremony. *As the victim was kneeling down, the practitioner took out another identical box and exchanged it with the one on the table. (Hence the box with the gold, silver and jewellery would now go into the possession of the practitioner).*

After the victim had completed the worshipping ceremony, he was told to throw the "Yin" box into the sea. The practitioner told him that after 49 days, the magic feat would be completed and the fortune in the demonised "Yang" box would be doubled. The victim was warned, however, not to open the box before 49 days as this would neutralise the magical power exercised.

If the victim should be impatient and opened the box before 49 days and discovered the gold, silver and jewellery had been turned into copper and iron ingots, the practitioner would state that he had ruined the arrangement made by the fairies and had therefore gotten punishment. The practitioner was therefore, not to be held responsible for it. When at the end of 49 days, the victim opened the box to discover the copper and iron ingots, the practitioner would then claim that the victim could have made a mistake in putting the gold, silver and jewellery in the wrong box and threw them into the sea, as all the lodging, sealing and discarding were all done by the victim himself. On some occasions, the practitioner would have escaped before the 49 days period was over, without leaving a single trace behind.

Another common swindling trick of the Mou Shan practitioner is to teach the greedy people how to win perpetually in gambling with a spell cast amulet.

The Perpetual Winning Amulet

The practitioner prepared two pieces of paper amulets. One of them was made by writing spell words in red on a piece of black paper whilst the other was made by writing spell words in black on a piece of red paper.

Also he took a piece of yellow paper, much larger in size, and wrote on it the following sentences: *"Kowtow thrice toward the East, Burn the Black Amulet and spray the amulet ashes in the four corners of the house. Sew the Red Amulet into a corner of the lapel."*

The two prepared amulets were folded and wrapped up in the piece of yellow paper with the written instructions. This was handed to the victim who was enjoined to hold it with him all the time but not to unfold it until 12 midnight sharp. If the instruction was not followed closely, not only would the amulets

become useless, but also it would bring bad luck to the victim. If, after the yellow amulet was unfolded and the victim had done exactly as what was written on it, he could expect to win during most of the time he went into a gambling house providing he brought the amulet along with him. The "effect" of the amulet, however, was not long lasting. The duration of the effect would entirely on the predestined relationship between the victim and the fairy.

If the victim should win after he had acted as instructed, he would naturally believe in the divine power of the practitioner. Even then he would lose afterwards, he would only think that this was due to the fact that his "*Predestined Relationship*" had ended. If the victim should lose even he had followed the instructions, the practitioner would make the excuse that the victim could have carelessly unfolded the yellow amulet before the specified time or he had not acted exactly according to the instruction given. So the practitioner would propose to exercise his divine power once more for the victim and collect another reward again from the latter. If the victim should still lose after the second feat of divine exercise, the practitioner would pretend to be dubious, and asked the victim to unsew the "Red Amulet" from his lapel, and then would blame the victim why he should have burnt the "Red" amulet and sewn the "Black" amulet instead, and thus had met the bad luck. The victim then would also blame himself for his own carelessness. *(Actually the key to this is that the "Black Amulet" can also be taken to mean the piece of the black paper with the red written spell, or the piece of red paper written with the black spell. The same ambiguous meaning can be given to the "Red Amulet". The instructions that the yellow paper amulet must not be unfolded before 12 midnight is meant to force the victim to accept the idea and give him no room to question the procedures. All the details given in the instructions written on the piece of yellow paper are all meant to trap the victim into many chances of making minor errors, which would then provide pretexts to the practitioner to refute when he is queried by the victim who has failed to win. Any careless minor errors made by the victim in carrying out the instructions, e.g. the amulet ashes having been sprayed unevenly in the four corners of the house, the amulet having been slightly torn when it was sewn into the lapel, etc., would all be held by the practitioner as pretexts for the causes of the victim's failure.)*

The following is another common swindling trick of the Mou Shan practitioners:—

The Bead of "Magic"

A man wished to learn the "*Magic of Love*". After the man had paid a huge sum of money the Mou Shan practitioner gave him a small and semi transparent bead, and told him: "*This is a Magic Bead passed down by the Mou Shan Founder. I now lend this to you. You must pray faithfully to this bead every night before you go to bed, and hold it in your mouth when you sleep. If you continue to do this for 49 consecutive nights, the divine power of this bead will be transferred onto your body. After that you may be able to capture any woman you like. This bead is a priceless treasure. You must return it after 49 days.*"

In order to make sure that the victim will return the bead, the practitioner asked him to lodge a large amount of money as a mortgage.

However, sooner or later during the period of 49 days, the victim would either swallow the small bead, or spit it out and lose it in his sleep. For fear of being held responsible for the loss of this "*priceless treasure*", the victim would not even dare to go to see the practitioner again. In fact the Magical Bead given to him was nothing but the eye-ball of a big fish!

THE FIVE WAYS

OF

BODY - DISAPPEARANCE

TECHNIQUES



his is also known as the "*Ultimate Techniques of Five Elements Disappearance*" or simply the "*Techniques of Body-Disappearance*" (隱身術) or "*Form Vanishing Techniques*" (遁形術).

Five Elements are the five different types of physical materials: Gold, Wood, Water, Fire and Earth. The concept of the Five Elements started to prevail in China at an early age. During that time, the Chinese believed all the materials in the world were derived from these five elements. This can be regarded as the earliest chemical theory in China.

The Techniques of Five Ways of Body-Disappearance are:

**The Gold Disappearance Techniques,
the Wood Disappearance Techniques,
the Water Disappearance Techniques,
the Fire Disappearance Techniques, and
the Earth Disappearance Techniques.**

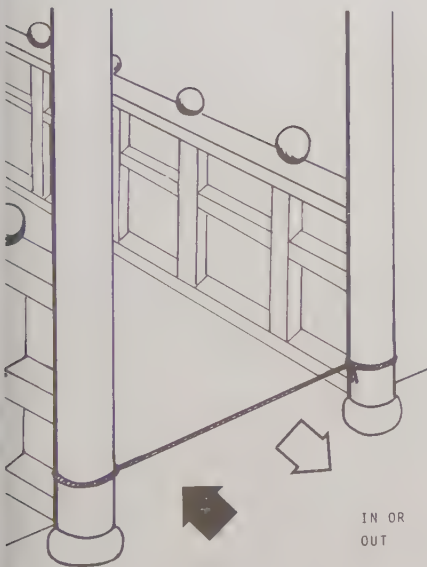
To an outsider, these techniques appear to be some of the sorcerous crafts of Black Magic. In fact, the Body-Disappearing techniques are merely some special skills of covering up oneself in escaping. The key to the practice of these techniques lies in a high degree of flexibility and deftness of the mind and action, and there is no fixed method of training. What the master can teach is only the theories of these techniques. Training and practice are left to learners themselves.

THE GOLD DISAPPEARANCE TECHNIQUES



Basically only metal articles are classified under the "Gold" category. However, as most of the weapons are made of metal, the materials used by a Vagabond practitioner as means of covering his escape not only include ordinary metal articles but also include all types of weapons and tools.

(1) THE PRE-SET CONTRIVANCES

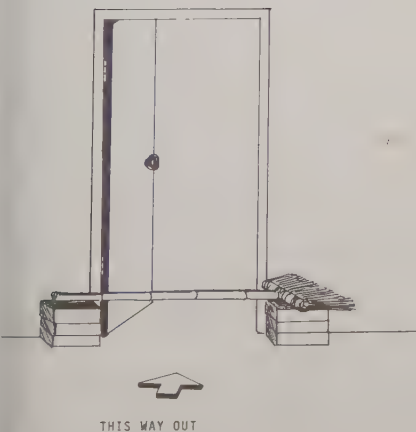


A ROPE

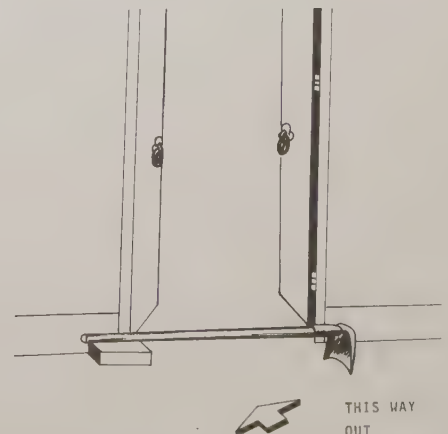
Before the practitioner sets off for a mission, he would set up some kinds of contrivances in his ways of retreat. These contrivances, as they are all set by the practitioner himself, can be easily evaded when he retreats, but would easily trap the pursuers as they would concentrate all their attention on the escaping practitioner.

Example 1:

If there is a door or a narrow opening such as a lane or a small road in the way of retreat, the practitioner would set up two piles of bricks (*or anything*) and place on them a piece of stick or bamboo pole (*a hoe, a trident or a broom can also be used*). These would be able to fell the pursuing enemies and the practitioner can make use of the chance to make his escape.

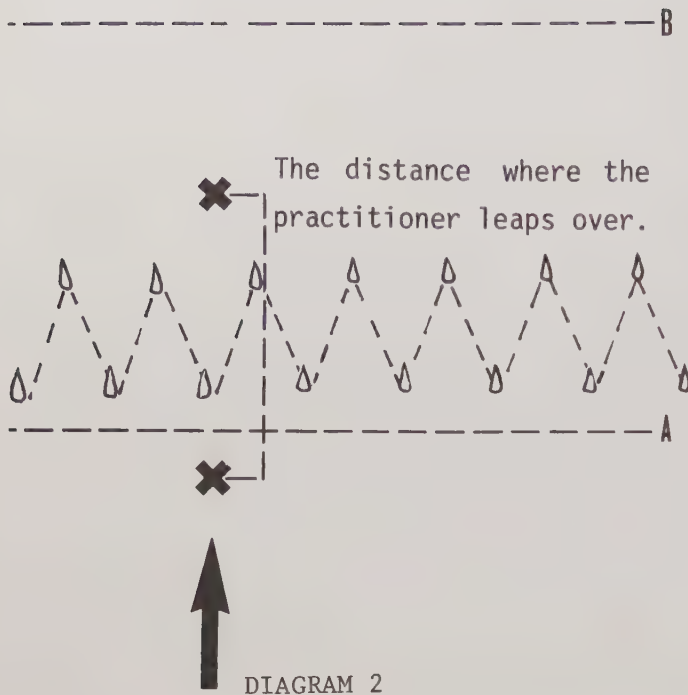


A BROOM



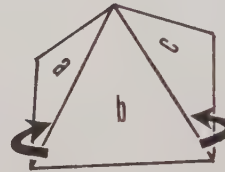
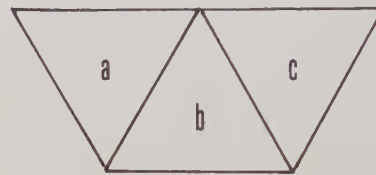
A HOE

Example 2:



In a wide track of retreat, the practitioner would stick up some two-sided long nails or bamboo pieces in a way as illustrated in **diagram 2**. This arrangement would be concealed by some hay. The hay is laid from line A to line B. When the practitioner is retreating to line A, he would jump over and evade the pointed nails or bamboo pieces. As the pursuing enemies are not aware of this contrivance, their soles would be pierced by the nails as they tread on the hay. The fear of more nails would make them hesitate and give the practitioner the chance to run away.

To Make a " Three-Pointed Nail " With Thin iron-plate.

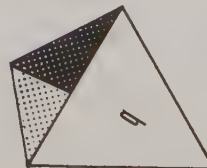


(1) Three equilateral triangles are drawn together as shown.

(2) Then, fold "A" & "C" together to form a pyramidal figure.



(3) When throwing this Three-pointed Nail onto the ground, a sharp point must be facing upward.



(2) THE THREE-POINTED NAILS AND THE IRON CALTROPS

These are put in advance in the practitioner's bag (*the practitioner usually hang one or two of these bags at his waist*). When the enemies are drawing near the practitioner takes out and scatters some of these weapons onto the ground. If the closest enemy treads on them, his sole will be hurt, and the rest of the enemies will be deterred.

(3) TO DETER PURSUING ENEMIES BY THROWING WEAPONS AT THEM

When a number of pursuing enemies are drawing close, the practitioner can draw his dagger and throw it at the enemies. The throw may wound the closest enemy which will then make the other on coming enemies hesitate or stop to look after the wounded companion and this gives the practitioner the chance to escape. If the throw misses the enemy, it would still deter the enemies for a while and the practitioner can take the chance to escape or employ another technique of escaping.

A few types of special devices are not only used by the practitioner for covering his escape, but also used in breaking into a house stealthily.

A: The rope knitted with horse-tail hair

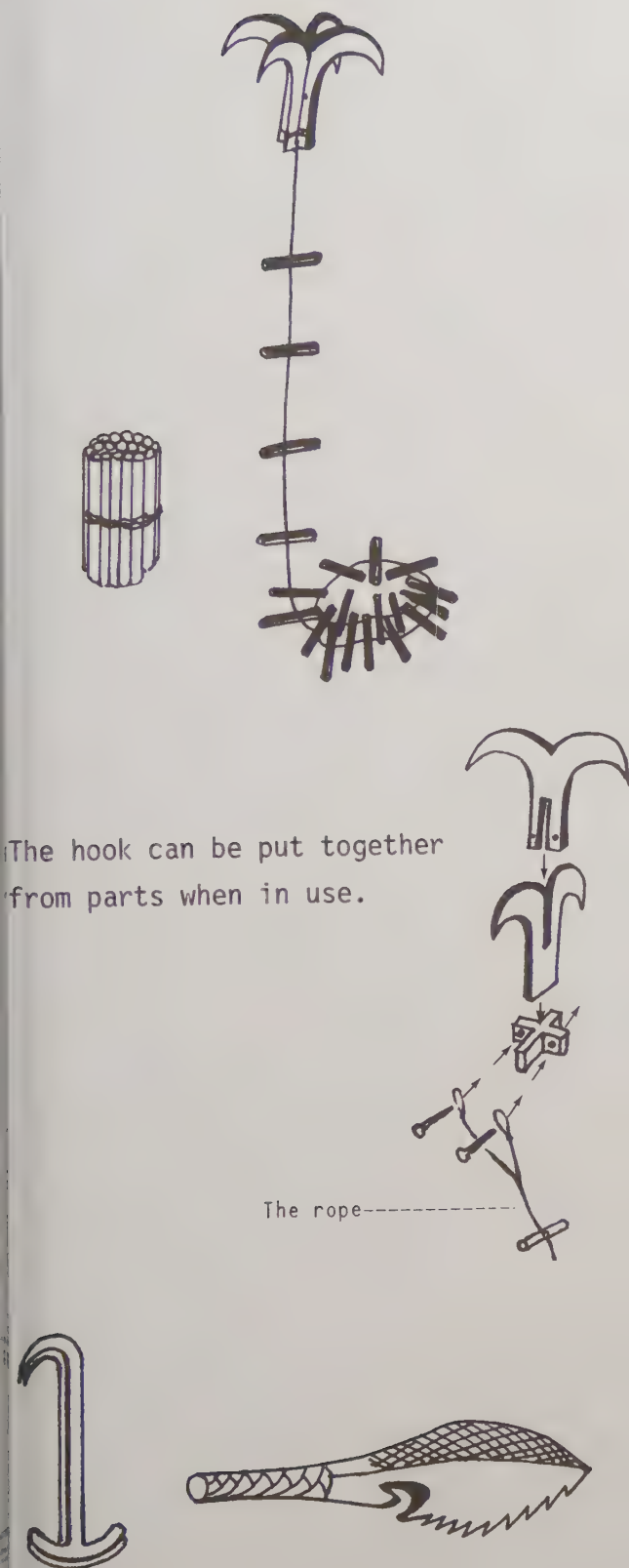
A long thin rope is knitted with horse-tail hair (sometimes with human hair). At every interval of two feet on the rope, a piece of steel stick, approximately 4 inches long and as thin as five toothpicks putting together, is tightly fastened. One end of the rope is fixed with a four-finger steel claw. This becomes a handy ladder for the practitioner. To use it, the practitioner throws the end with the steel claw over the top of the wall, or a tree branch, or the lateral beam of a house. When the claw grabs securely to any of these things, the practitioner can climb up or climb down easily by holding in turn to the steel sticks, hooking the index and middle fingers at both ends of the sticks. The practitioner can also use the steel claw of the rope to grab at the pointed end of a long pole and lean the pole against a high wall to form a temporary ladder.

B: The steel wire and the key that opens all locks

In the olden days in China, most of the locks installed were of very simple structure. Hence the practitioner could use some of the more common keys, or even just a piece of wire that could be bent easily, to open the locks of the doors or the security boxes.

C: The small knife, the hand hook, the rope and the file with saw teeth

There are some of the common tools and special tools used by the practitioner in secretly entering a house or making his escape. The knife is used for prying open the window fasteners, door latches, as well as for loosening the glass panes of the windows. The hand hook is a useful tool for jumping up a low wall by hooking it tightly into the top of the wall as a support for the jump. Two of the hand hooks fastened to each end of a rope will make a perfect rope-bridge spanning between two high walls, or two tall buildings, or even two cliffs. Two hand hooks used alternately together are handy means of climbing a tree or from one tree to another at close distance. The file with saw teeth can be employed for cutting iron and wooden bars, or for digging up the ground or loosening the bricks in the wall.



The hook can be put together from parts when in use.

The rope-----

THE WOOD DISAPPEARANCE



his method is to use trees or any botanical articles as materials for covering up escaping or making a stealthy entry.

(1) THE LONG BAMBOO POLE FOR THE PERFORMANCE OF THE "FLYING ACROSS TECHNIQUE"

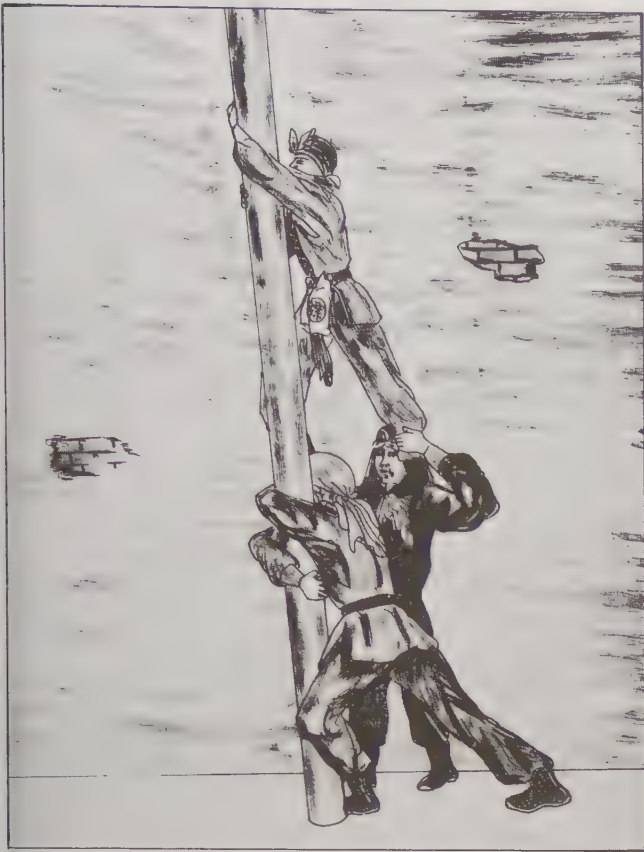


The *Flying Across Technique* is one of the skills of the Wood Disappearance, which is effected by the use of a long bamboo pole to achieve the purpose of escaping or making an entry into a building secretly. The movements of performing this technique closely resemble those of the pole vault. The practitioner with the aid of a long bamboo pole can jump over the height of ten to fifteen feet into a house or the roof of a house, or jump across over a great distance.

Sometimes, a practitioner would hide beforehand a long bamboo pole beside a creek on the way of his retreat. When he is pursued by the enemies to the creek, he takes out the pole and vaults across to the other side of the creek, leaving the enemies looking helplessly behind.

(*According to old Chinese legends, there was a kind of kungfu called *Ching-Kung – the Light Vaulting Technique*. The practitioner versed in this technique could lightly vault across a creek or a small river without any aid. The technique displayed was actually the Flying Across Technique of the Vagabond Style. This might incidently have been performed by the practitioner in the dark and had been mistaken by the pursuers (*who could not see the long pole held in the practitioner's hands*) as the Light Vaulting technique.)

(2) A LONG POLE THAT BECOMES A LADDER



A long thick pole can easily be turned to a ladder by two or three practitioners together to climb up a wall of 20 feet high or more. The method is to lean the pole against the high wall. One of the practitioners climbs up the pole whilst the other two hold it together firmly in position. *(as illustrated)*

(3) BODY DISAPPEARANCE TECHNIQUE BY USING THE TREES

This is simply a method to escape from the enemies in the open by deftly climbing up and hiding amongst the leaves and branches of a big tree.



A Vagabond practitioner is hiding himself behind the trees. Can you find him?

(4) TO USE FIREWOOD PILES, HAYSTACKS, LONG GRASS MEADOWS, AND BUSHES AS COVER-UPS



IN THE FIREWOOD PILES

Where there is a pile of firewoods, the practitioner would arrange them to closely surround himself as he crouches down in the middle. The firewoods over his head are stacked up in a criss-cross way. The firewoods arranged in such a form will look as an ordinary firewood pile from the outside.

Haystacks and thick bushes are also good cover-up materials. To conceal oneself in a haystack, it is better to crouch with the head below the back of the body, as this crouching position will be able to make one breathe more easily.

To hide in the long grass meadows the gesture is to crouch down and pluck a large bunch of long grass in the hands over the shoulders. This will fill up the gap created by the body treading on the grass.

To hide in the bushes, one must crawl into the bottom and lie flat on the ground. In such a position, the leaves and branches can be made full use for sheltering up the body. Some tree branches may be snapped and held in the hands to conceal the body in the same way as the covering up in the grass meadows is performed.



IN HAYSTACK



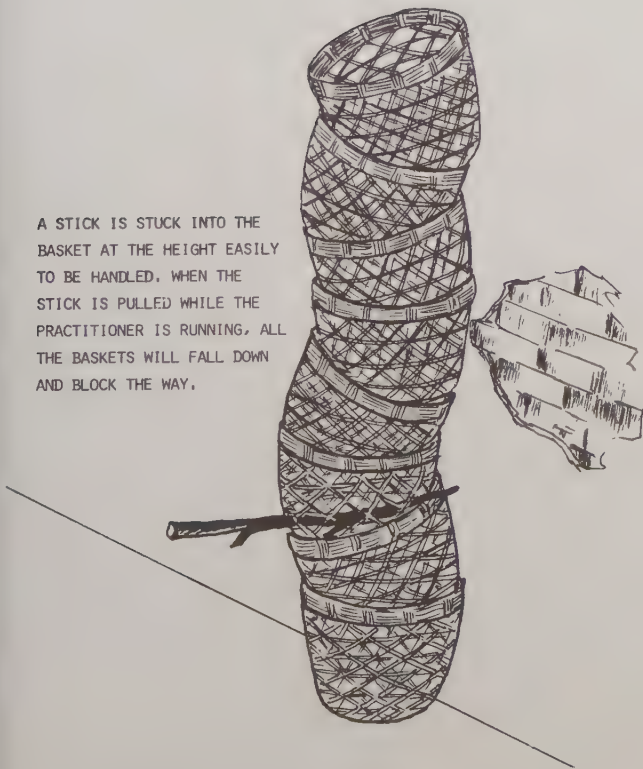
IN LONG GRASS MEADOWS

(5) WOOD DUST & CHARCOAL ASHES AS COVER-UPS

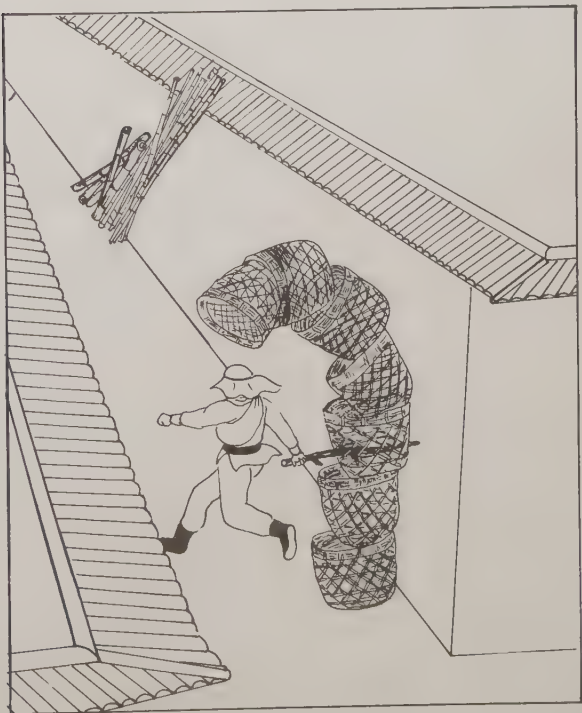
When wood dust is available, the practitioner would throw it at the pursuers as a deterrent. The incense ashes with the incense pot are even more effective means. The ashes may get into the eyes and mouths of the pursuers, and create a dust fog to block their vision, whilst the incense pot itself can be a good weapon by throwing it towards the face of the closest pursuer. Hence the practitioner would have more time to make his escape.

(6) TO USE BAMBOO BASKETS, WOODEN ARTICLES, BAMBOO STICKS & FIREWOODS TO IMPEDE THE PURSUERS

In narrow lanes, passages, or doorways, the practitioner can make use of bamboo baskets, wooden articles, wooden sticks or bamboo sticks, or even firewoods that are lying at hand, to block the way and thus impede the pursuing enemies. Such obstacles would be more effective if they had been prepared in advance on the way of retreat. These could be piled up beforehand or leant against the sides of the walls. As the practitioner is making his retreat and comes to these places where the obstacles have been pre-arranged, he can easily pull them down and block the way of the pursuers.



A STICK IS STUCK INTO THE BASKET AT THE HEIGHT EASILY TO BE HANDLED. WHEN THE STICK IS PULLED WHILE THE PRACTITIONER IS RUNNING, ALL THE BASKETS WILL FALL DOWN AND BLOCK THE WAY.



*M*ethods making use of water to achieve escaping or hiding are all included under this category.

(1) THROWING THINGS INTO WATER

A: Feining tactics

If a practitioner wants to enter or escape from a surrounded area or a strictly guarded house, he will throw a piece of stone, or wood, or even some coins into a pool not far away in another direction. The noise created by the article dropping into the water will attract the attention of the guards who will go over there and search, hence making a loop-hole for the practitioner to enter or escape away.

B: To play the expect

When the enemies are in hot pursuit, the practitioner will throw a heavy stone or a block of wood into a pond or a lake or a river. In the meantime, he will take off his shoes, throw one of them into the water and leave the other on the bank (*or just leave one of his clothes if it is not possible for him to take off the shoes*). He himself will run away in an opposite direction. The noise of something having dropped into the water is heard by the enemies. As they come to the bank, and see the shoe or the clothes on the ground, as well as the shoe in the water, they will be led to think that the practitioner must have leaped into the water and escaped. As they hesitate, the practitioner has run far away.

(2) TO POUR OR SPLASH WATER AT THE ENEMY

A: To splash hot water at the enemy face to face

When the practitioner is confronted face to face by his enemy at a tea house or a restaurant, or at a food stall in the street, he can take up a pot of hot water at hand all of a sudden and throw it directly at the enemy. If the hot water in the pot splashes on the enemy's body or face, the practitioner may quickly make his escape.

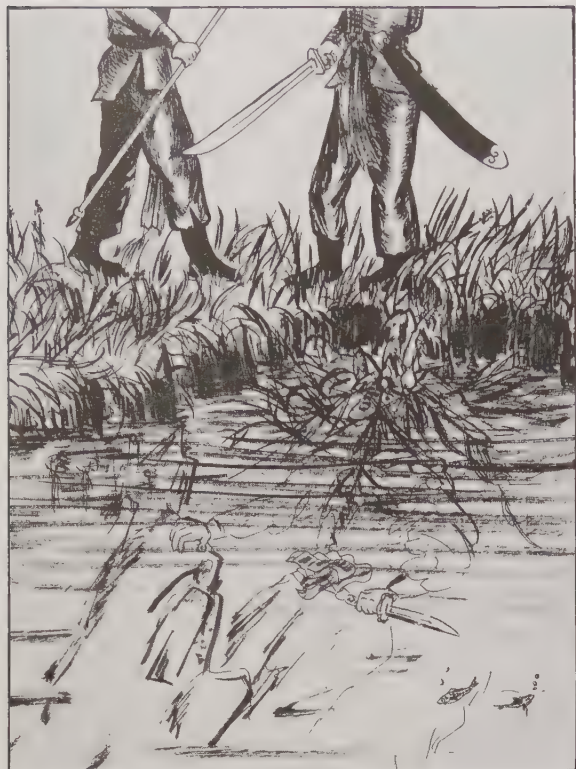
B: To shoot the enemy with hot pepper water towards his eyes

The practitioner sometimes carries with him a cylindrical pump filled with *hot pepper water* (*derived by soaking ground hot pepper in water*) or solution of *Quicklime*, which he will use to shoot out at the enemy's eyes. The shooting range of his device is rather far and can reach the enemy's eyes at a distance up to 20 feet. As the enemy's eyes are hurt, the practitioner can easily make his escape.

C: To puff out a mouthful of water, hot soup, or wine at the enemy's eyes

Should the practitioner, without carrying any special devices for making his retreat, be caught by his enemy, he will pretend to be thirsty and ask his enemy to give him some water, wine or even soup to drink. If the enemy accedes to his request, the practitioner will take a mouthful of water or wine and puff out at the enemy's eyes. Before the enemy can open his eyes again, the practitioner has already run away.

(3) ESCAPE BY HIDING IN WATER



The "Tiger's Method"

The practitioner can hide in accordance to one of the following ways so as to "vanish" himself.

A: To hide in a pond or a pool

A straw or any tube like article is used as the means of breathing when the practitioner submerges and hides his entire body in the water. If none of these breathing devices is available, the practitioner can also submerge his whole body in the water, keeping only his head above the water and put a large bunch of grass or hay to cover up his head. In such a way the practitioner not only can conceal himself but also can slowly swim away from the area being searched by the enemies, who would think that the bunch of grass or hay may have just fallen on the water surface and is floating away with the current.*

(*The last way is so-called "The Tiger's Method". It is told that when the tiger is swimming in the water, it sometimes uses this way to conceal itself.)

The Chinese pottery water-cistern



B: To hide in the water cistern

When the practitioner is chased into a house, he can hide himself into a water cistern and he will never put up the cover. This is a point of psychology:— a man will normally uncover a cistern to search if he sees that it is covered up, but when he finds that a cistern is open, he will most probably not look into it. This method of hiding will be more likely to succeed if the practitioner throws one of his shoes or something out through the window, making some noise to distract the enemies away from the cistern in which he is hiding.



ll the skills of making an escape with the assistance of light, heat, smoke, fire or explosion are all included under this category.

(1) TO POUR STRONG WINE ON OR THROW ANY INFLAMMABLE MATERIAL TO A FIRE

If a practitioner confronts his enemy before a fire, he can sprinkle some wine (*preferable very strong wine*) to the fire. This will suddenly blaze up the flame of the fire fiercely.

Sometimes the practitioner may even use powdered *Sulphur (Brimstone) or Dynamite powder* to make the flame blaze suddenly. This way can normally startle the enemy and the practitioner can take chance to escape.

(2) TO MAKE THICK SMOKE FROM A BIG FIRE (To Escape By Smoke – Method 1)

If the practitioner is not carrying any wine or inflammable material with him, he can use water to puff onto the fire to obtain a different but equally effective result. When the practitioner suddenly puffs (*or pours*) the water onto the fire, the fire will immediately produce a thick cloud of smoke which will provide an effective cover-up for the practitioner to run away. If the practitioner cannot find any water, he may use his sword or any staff to beat and stir up the firewoods and the burning charcoals, which will also be able to produce thick smoke immediately.

(3) THE MIRACULOUS "SMOKE-WALL" (To Escape By Smoke — Method 2)



(**Saussurea Lappa, Clarke* is the dried root of "*Aucklandia Costa, Falk*", which is a kind of plant belonging to the wild *Chrysanthemum* family, produced in the northern part of India. *White Arsenic powder* is a highly poisonous mineral which is mined in China in two grades: the Red Arsenic-stone & the White Arsenic-stone. The two different colors are produced by the difference in composition of the Arsenic mineral. Arsenic powder is obtained by grinding the stone. All the above mentioned materials are used by Chinese doctors as medicines.)

(4) TO ESCAPE BY A FLASH OF LIGHT (Method 1)

A mixture of the following four kinds of powder is said to be able to produce a cloud of thick smoke as thick as a wall: —

Wolf manure (4 parts)

Eel bone (2 parts)

White Arsenic powder (1 part)

Mixed & powdered & further mixed with the powder of *Saussurea Lappa, Clarke**.

Prior to setting off his mission, the practitioner has scattered a continual layer of the foregoing mentioned drugs across a lane on the way of his retreat from one end to the other end. When he makes his retreat to this lane, he will first jump over the layer of drug powder and light it up with a fire. It is said that this drug powder, when set on fire, will produce a white smoke which is so thick that if it is seen in the night time, will be mistaken as a solid wall, which will completely cover up the practitioner's escape. If the pursuers have detected that it is smoke and should try to run into it, they will be drugged by the smoke which is poisonous. Hence the pursuers will be held up.

The practitioner carries in his waist bag some kind of powder wrapped in small packets, which can produce an instantaneous bright flash on being lit. Upon being chased, the practitioner throws a few packets into a fire. When the powder in the packets are lit, extremely bright flash is emitted, which can temporarily blind the pursuers and give the practitioner a chance to escape. The most effective powder for this purpose is *Magnesium powder*. *Lycopodium powder* is equally effective.

(5) TO ESCAPE BY A FLASH OF LIGHT (Method 2)

With the packets of *Lycopodium powder* or *Magnesium powder* mentioned above, the practitioner can make his escape in a different form:—

If the practitioner has sufficient time, he will first prepare some gun fuse. (*This is normally made by putting some gun powder and a cotton strip on a piece of straw paper and wrapping up the paper into a fine long thread. It can also be made by soaking a cotton rope in a solution of Saltpeter powder, and drying it under the sun.*) The fuse is concealed in a hidden corner and some *Lycopodium* or *Magnesium* packets are put on top of it. When the practitioner has prepared for his escape, he lights one end of the fuse. The burning fuse soon lights the powder, and suddenly produces a flash of light which will divert the enemies' attention. The practitioner, hiding in the other direction, can take this chance to run away from the scene.

(6) THE FEIGNING TACTIC OF SETTING A FIRE



This is similar to the feigning tactic used in the **Water Disappearance Technique**. Whilst the latter can only be employed to divert the attention of a small number of people, the feigning tactic by fire can capture the attention of a large crowd of people and thus creates a better chance for the practitioner to enter or escape from a place.

A: To shoot fire-arrows into a store of firewood or hay

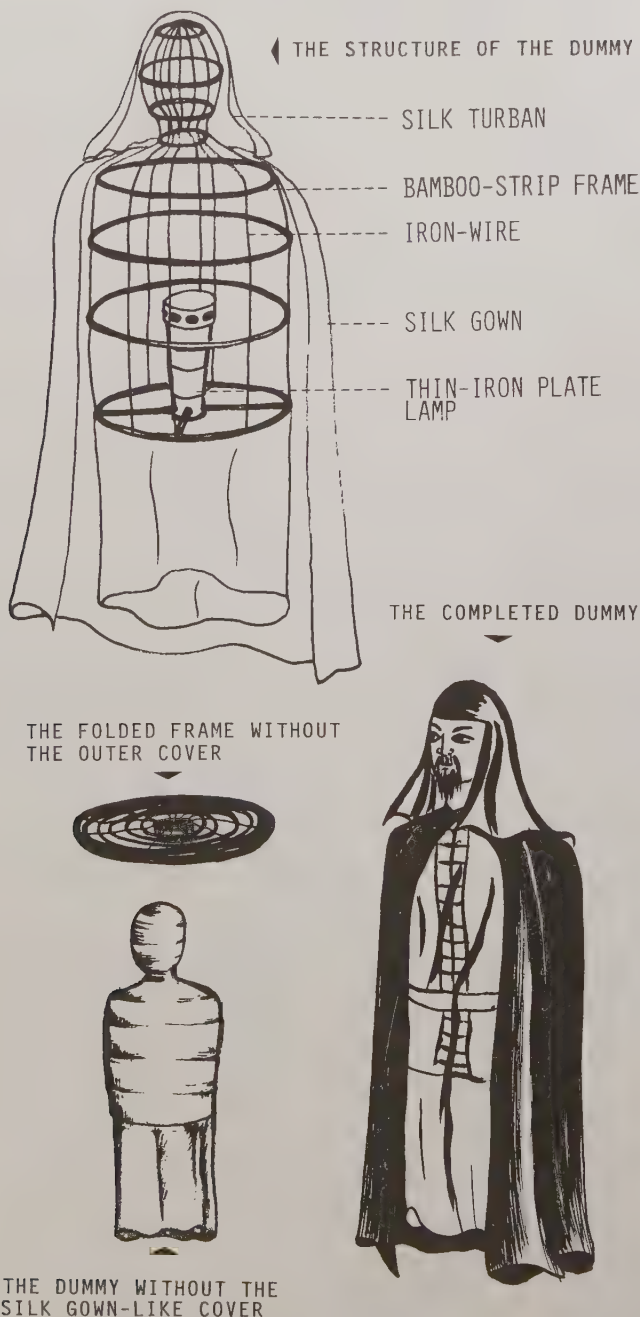
Some cotton or cloth strips soaked with oil are used to wrap up just behind the point of an arrow which is then shoot into the window or onto the roof of the store of firewood or hay, or other inflammables in the house which the practitioner is preparing to enter at another side. The fire set will create chaos and the people in the house will be attracted to it. Hence the practitioner can avail himself of this opportunity to get into the house.

◁ The " Leap-of-Dashing-Leopards Rockets " was an invention in 162 A.D.made for both attack on the enemies and for this purpose.

B: Setting fire by the joint forces from inside & outside

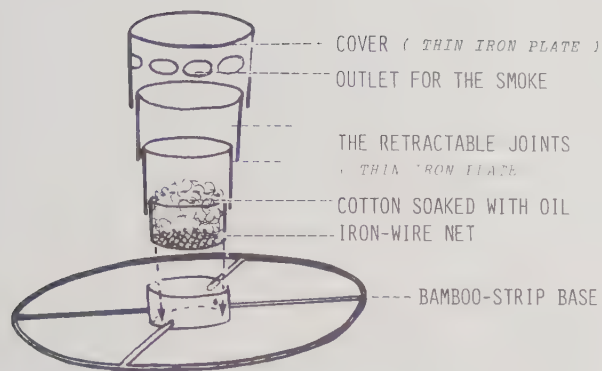
If a large number of practitioners are required to stealthily enter a house, one or a few practitioners will first mix themselves into the house (*or the castle*) as inside help and a time is fixed to set a fire within the guarded area of the enemies. When the fire is set and the enemies are in chaos to put out the fire, the practitioners mixed inside will let in their companions from outside.

(7) THE FLYING PRACTITIONER*



In some Chinese legends, some practitioners of abstruse attainment can rise and fly or even ride on the clouds or fogs.

In fact, this is merely a profound magical feat of the **Fire Disappearance Techniques**. In the performance of this feat, the practitioner first makes up a foldable dummy with some thin bamboo strips and cotton paper (*as illustrated*). The dummy is also clothed with a gown-like cover made with silk cloth or thin cotton cloth, similar in shape to the gown worn by the practitioner. As the practitioner is preparing to escape, he will first light the oil lamp inside the dummy. The heat generated by the burning lamp will gradually inflate the cover of the dummy and will within a short time make it rise up. At the suitable moment, the practitioner will release his hands and this "Substitute" for him will quickly rise in the air. During the time his "Substitute" is flying away, the practitioner will make a strong flash or some strong smokes by some kinds of inflammable powder, or even cry loudly to draw the attention of his enemies (*or the people that he wants to fool*). In the dusk or at night, the people looking at the miraculous sight of the "*practitioner rising in the air*" will be awed by the supernatural power of the practitioner. At this moment, certainly, the practitioner who stays on the land has to hide himself.



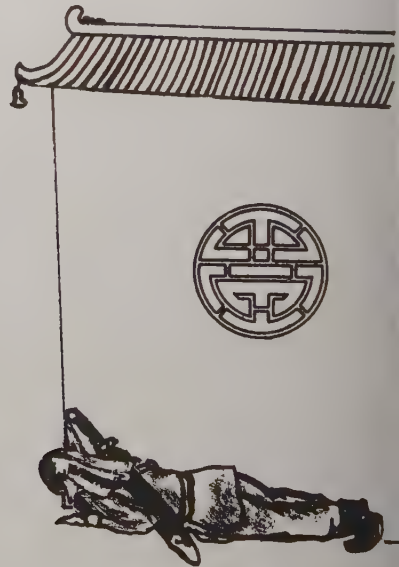
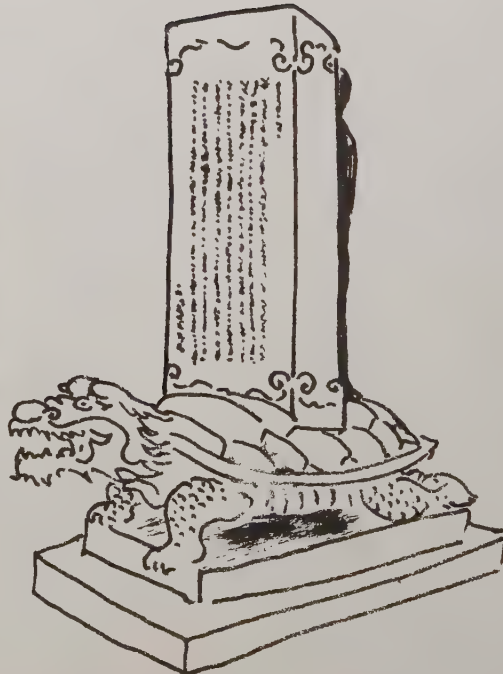
(*During the early period of the Three Kingdoms (220 A.D. — 280 A.D.), the prime minister of Kingdom Shu, Chu-Ge Kung-Ming (諸葛孔明), had already discovered the principle of inflating a lamp made with bamboo strips and paper and flying it in the air. This is the famous "Kung-Ming Lamp" known to the Chinese afterwards. The Vagabond practitioner is merely following the same principle to perform this feat.)



All the skills of escaping by taking advantage of natural or man-made environments as obstacles or by using earth, minerals or any other related materials, are all grouped under this category.

(1) TO CAMOUFLAGE AMONGST THE ROCKS

When a practitioner is moving at night, he will always be dressed in sporty clothes of the dark grey color. In the moment of approaching danger, the practitioner can crouch himself amongst the rocks. The color of his dress will be a good camouflaged and the enemies will easily mistake the crouching practitioner as one of the rocks.



The rocks, the tomb, the wall, are all good shelters for concealing oneself.

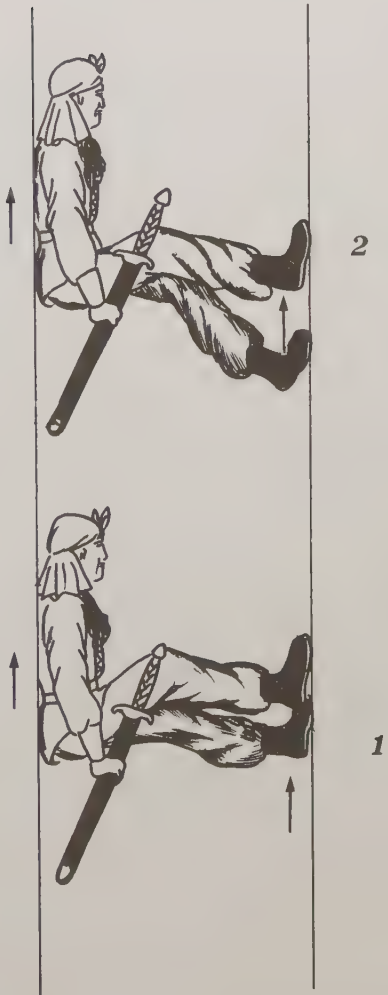
(2) THE GECKO CLIMBING THE WALL TECHNIQUES

According to legends there was a wondrous technique in Chinese martial arts known as the *“Gecko Climbing the Wall Techniques”*. It was said that a practitioner versed in this technique was able to climb the wall swiftly as a gecko.

In fact, the legendary *“Gecko Climbing the Wall Techniques”* has been over exaggerated. The real *“Gecko Climbing the Wall Techniques”* is *diverted into two styles*:—

A: The Wall Climbing Technique

In an extra narrow lane, the practitioner leans his back closely on the wall on one side and lifts himself by propping both his legs on the other wall. Moving his legs and back alternately, he can move up along the walls. (As illustrated in diagram A)

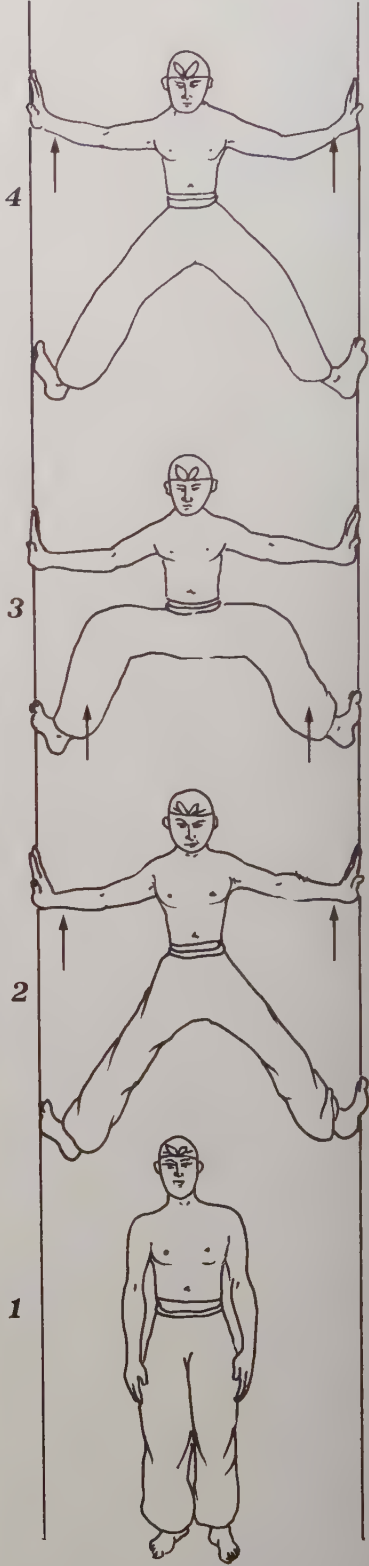


(DIAGRAM A)

In a wider lane, the practitioner lifts himself up by propping his upper limbs and his legs on the walls on both sides, and climbs up the wall by moving his arms and legs alternately. (As illustrated in diagram B)

It is said that a practitioner versed in this technique can climb up two walls at right angle to each other. (As in diagram C)

(DIAGRAM B) ▷



◁ (DIAGRAM C)

(3) The Wall Walking technique

The difference between the "*Wall Walking Technique*" and the "*Gecko Climbing the Wall Technique*" is that the former is done by walking with high speed up a stone cliff or a brick wall whilst the latter, as described, is effected by the slow alternate propping and lifting movements of the upper and lower limbs.

The "*Wall Walking Technique*" is divided into *Up-walking* and the *Down-walking* styles, and the *Up-walking* style is further divided into the *Slanting Wall-Walking* and *Upright Wall-Walking* skills.

The *Slanting Wall-Walking* skill is to make use of the strong thrusting force gathered by running from a distance of 20 feet off, at a high speed, to dash up a slanting stone cliff or brick wall. Generally speaking, it is much more easier to walk up a stone cliff than a brick wall, as the friction of stone cliff is higher. The height of the cliff or wall can be scaled is directly proportional to the gradient of the cliff or the wall. For example, the cliff is sloping at a gradient of 60 degrees, the practitioner of super skill can dash up to a distance of 50 – 60 feet. If the gradient is 75 degrees, he can only dash up to about 20 feet to 25 feet. If the gradient is steeper, say over 80 degrees or even almost at right angle to the ground, he can at the most dash up to around 10 to 15 feet only.

To practise the *Upright Wall-Walking* technique, a practitioner must firstly have already thoroughly mastered the *Slanting Wall-Walking* technique. The skill is to start from a distance of 10 to 20 feet away from the cliff or the wall or a specially made wooden plank and suddenly rush forward at full speed. As the body comes almost in contact with the upright wall and the toes of one of the feet are treading onto the wall, the whole body should be abruptly vaulted upwards and at the same instant, the two hands should, in co-ordination, with this upward thrusting of the body, be raised to catch the top of the wall. When one of the hands succeeds in catching the wall top, the whole body can be lifted up.



The "*Upright Wall-Walking*" techniques had once been performed by the students of Sifu Lee Shun Ping, who was regarded as the only instructor teaching this technique in Hong Kong.

The *Down-walking* style can be applied only to high cliffs of a gradient not steeper than 60 degrees. Cliffs of this gradient, even if they may be over 100 feet high can be easily “walked down” by a skilful practitioner, which, to normal people, is already an incredible feat.

The method actually is rather simple. When the practitioner walks down the sloping cliff, he will dash down at a high speed at an inclined cross-sectional line or in an “S” line (as illustrated). This will effectively reduce the downward thrust to a considerable extent. There are “A Rule of Preference” and “A Rule of Abstention” in the performing of the Down-walking style. It is always “Preferred to walk down a rugged slope, whilst the practitioner should always Abstain from walking down a convex slope”.

This is actually apt in conformity with modern mechanical theories.

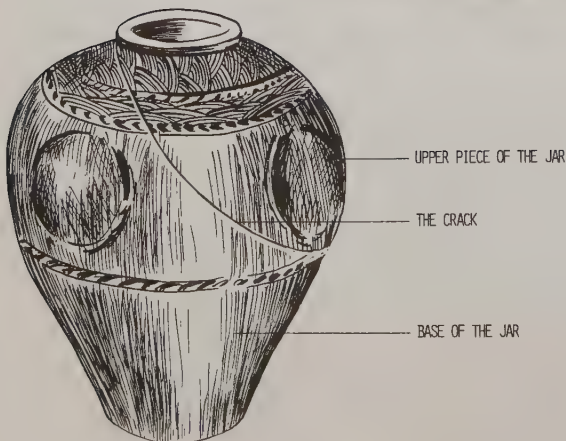


(4) THE MAGIC OF ESCAPING IN A POTTERY JAR

A CHINESE
WINE JAR



If there is any doubt that an enemy has hidden himself in some sort of a container, most of the people will only search those vessels with an opening large enough to let through a man’s body; such as a pottery cistern or a wooden drum, and will never doubt that a man would have concealed himself in a vessel of tiny opening such as a Chinese wine jar (as illustrated). To take advantage of this common psychology, the Vagabond practitioner has designed a special kind of vessel for the performance of the “Earth Disappearance Technique”.

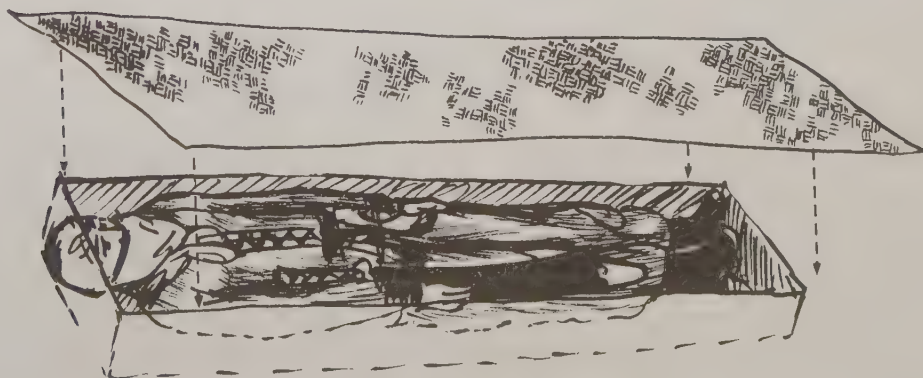


A jar with a small opening is cut into two by splitting an inclined cross-sectional line extending from one side of the root of the neck to the other side of the jar at the widest part. The split upper piece is attached to the base of the jar by a metal hinge at the inside to enable the upper piece to be opened or closed at will. The jar has been so finely split that the crack is not easily detectable when the two pieces are fitted together. As there are usually a lot of patterns on the surface of the pottery jar, it is normally very difficult to detect the cleft unless the jar is closely examined. So the practitioner can safely hide himself in such a container without being found as who would think that a man can get himself into a jar of such a tiny opening!

(5) TO ESCAPE BY A TUNNEL OR A PIT

Prior to his mission, a practitioner can dig out a tunnel; or a pit of 1 foot deep, 6 feet long and 2 feet wide; or about 2½ feet deep, with an opening around 2½ ft. in dimension. The practitioner can conceal the pit with a straw mat, or a piece of wooden plank, on top of which is scattered a layer of wet soil with grass and shrubs (*in the opening*); or to give identical appearance as the surrounding environments.

In the moment of danger, the practitioner can hide himself up in the pre-made tunnel or earth pit to escape from the pursuing of his enemies.



THE ORTHODOX TECHNIQUES



he main types of the Orthodox Techniques of the Vagabond Style include medical skills, osteopathy, tiger hunting skills (*or hunting skills*), acrobatics and martial arts.

(1) MEDICAL SKILLS & OSTEOPATHY

The origin and evolution of medical science and osteopathy in China were dated back to more than a few thousand years ago. However, as the conservative Chinese people had always emphasized literature and arts at the expense of all other subjects, the practice of medical science and osteopathy had been despised as an unimportant and inferior profession. Nevertheless as men were bound to be susceptible to illness and injuries, these two divisions of science had never seriously been deterred in their developments. During the period of the *Three Kingdoms* (220 A.D. – 280 A.D.), there was a doctor of great repute, called Hua D'or, who, according to legends, was able to purge the venom from a patient by splitting off the flesh at the arm and scraping the venom from the bone with a knife. Hua D'or was said to have carried out a big surgical operation on the brain of a patient. It was a pity that Hua D'or was later put into jail through a miscarriage of justice by the evil prime minister Tsao Tsao, who was the patient and suspected that Hua D'or wanted to murder him by using the "*pretext*" of performing the surgical operation on his brain! In great anger and distress, Hua D'or destroyed all his written treatises on medical and surgical skills by fire. However, the

skills of castrating chickens and pigs prevailing in the countries and towns in China are said to be the only portion of Hua D'or medical treatises, which has escaped destruction by the fire and has been preserved to these days.

Chinese osteopathy also has a long history. Records can be traced back to very early days, for instance, surgical operations to remove smashed bones, or to unite fractured bones from a wounded victim, or even to stitch up the wound of a victim that has cut his own neck.

Acupuncture is another highly profound knowledge in Chinese medical science.

As many of the Vagabonds were wandering all the time from one place to another, it was just unavoidable that there were times when they would be sick or wounded. Because they were always travelling alone, they had to nurse their own sickness or wounds by themselves, and as such, most of them would pick up some knowledge of medicines and osteopathy. Some of them made good use of this special knowledge to earn a living.

(2) TIGER HUNTING TECHNIQUE (HUNTING TECHNIQUE)

Some of the Vagabonds were very skilful in hunting tiger. Many of the sparsely populated big countrysides were inhabited by fierce beasts which posed serious threats to the lives of men and livestock. The Vagabonds who had organised themselves into professional tiger hunting teams were often paid by the country people to hunt down the beasts.

A tiger hunting team of this kind was usually formed by three men. The first man held a pair of long broad scythes with a large curve, and walked in the front of the line to cut the grass that blocked the way. This man also carried a pair of daggers at his waist, which could be used for cutting or splitting open the belly of the beast. The second man carried a tiger lance, (*this lance has a long handle with three spears at the top. The central spear is straight whilst the two points*

at each side are bent and pointing slightly lower. All the three points are very sharp. This lance is also called the trident). The last man carried a long spiked club.

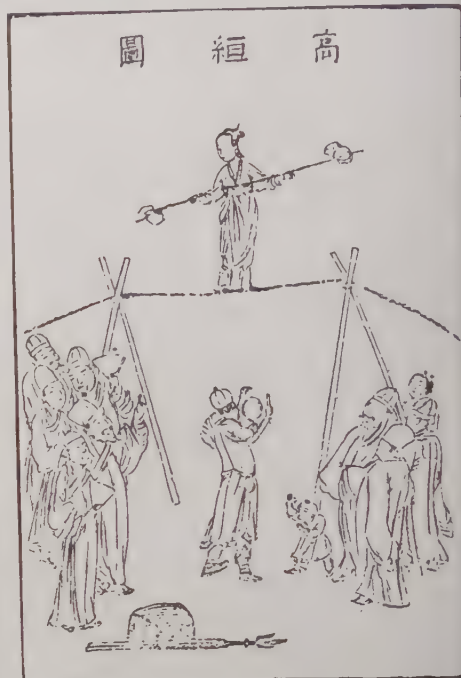
When the tiger appeared and jumped forward in a dash, the first man crouched down immediately and pulled out his daggers to get ready. At the same instant, the second man thrust his trident forward to stab at the belly of the tiger and the third man stretched his spiked club and put it into the mouth of the big beast to prevent it from biting. As the trident was stabbed into the beast's belly, the beast would be supported by the weapon in the air for a short while. At this very moment, the man, who had crouched down, rolled quickly to the tiger and split its belly apart with both of the daggers. The whole tiger hunting process was now completed.



(3) ACROBATICS

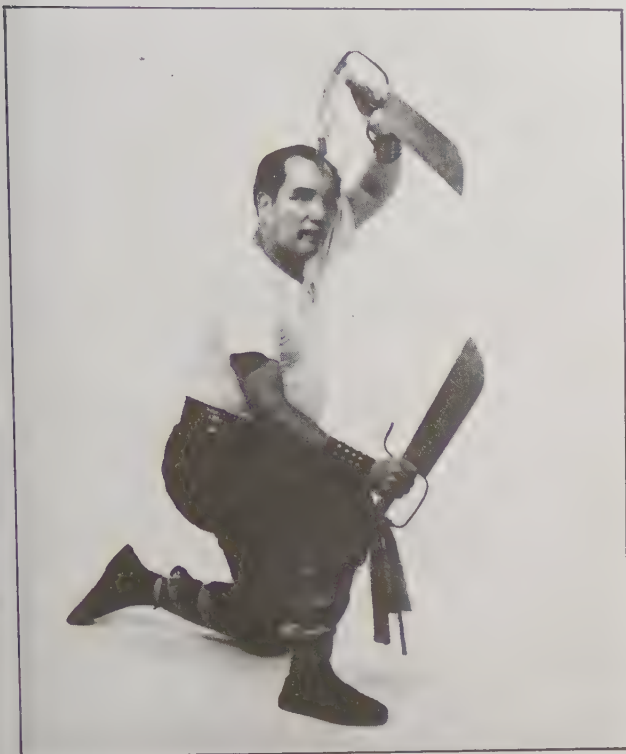
Most of the Vagabonds would know some acrobatic skills. The demonstrations of such skills were frequently carried out in conjunction with magic to obtain the applause and rewards of the spectators. The various types of acrobatics include stilts, walking the wire in the

air, rolling and tossing on a high pole, man pyramid building, plate spinning, the meteoric water-bowls and many balancing acrobatics with the nose or forehead, etc. These acrobatic skills can be mastered only through hard training. No key can be quoted as a guide to success.



Some of the ancient pictures (above) & carving (below) about the acrotic shows in China.

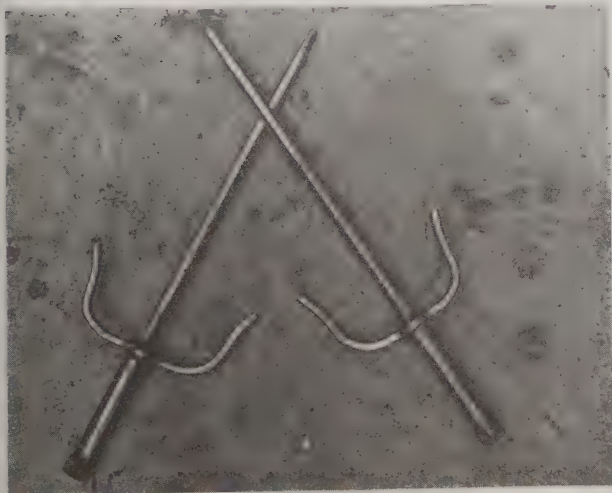
LEFT: A movement of the double short knives demonstrated by Sifu Cheng.



RIGHT: The sweeping movement of the meteoric hammer demonstrated by Sifu Cheng Kai Ming.

(4) MARTIAL ART

BELOW: The Iron-bars.



BELOW: The Meteoric Hammer.



Martial art is the essential training topic of the Vagabond Style. As the Vagabond practitioners used to wander amongst the low-class societies they would be put at a disadvantage if they did not get some training in martial art techniques. Hence martial art became a major topic in the training of the Vagabond Style. Some of the Vagabonds turned to a career as a street performer demonstrating their martial art skills as a complement to selling the medicines and herbs they manufactured with their own prescriptions. As the Vagabonds were continuously roaming from one place to another amongst the different provinces in China, the martial art techniques of the Vagabond Style gradually became a unique combination of techniques adopted from other martial art styles that prevailed in Northern and Southern China.

Apart from the fist-fighting techniques, the scope of the Vagabond martial arts consists of techniques of the staff, the Tiger-hunting Pin (*a weapon that resembles a spear*), the spear, the harrow, the rattan shield and single broad sword (*a technique combining the use of the broadsword and the rattan shield together*), the iron-bars (*sai*), the Chai Yang Halberd (*a long handle halberd*), the double short knives, the meteoric hammer, the flying pendulum, the towel,etc.

FIST-FIGHTING TECHNIQUES OF THE VAGABONDS...

Characteristics & Analysis



The fist-fighting kungfu of the Vagabond Style has a close relation with the origin and the background of its representative figures. In the hand techniques of this style, we can find some similar techniques of the **Hakka***, **Fukien** and **Min-nam** kungfu styles. Whilst in the leg techniques, the distinctive features typical to the kicks of the Northern China can be traced.

The most interesting part about the Vagabond fist-fighting kungfu is its way of free fighting. Many of the fighting movements are given inelegant or even vulgar names (e.g. *"The Beggar Asking for Rice"*, *"The Yellow Dog Scratching At the sand"*, etc.). A great number of movements are of a deceitful and cruel nature similar to the way of fighting commonly used by the street rascals or hooligans (e.g. *To crouch down suddenly and pick up a handful of sand or earth to throw at the enemy's eyes; to bump at the enemy with the head; to scratch or stab the enemy with the finger nails; to hurt the enemy with secretly concealed "iron nails",etc.*).

Generally other martial art styles are loath to incorporate these types of mean movements into the orthodox kungfu techniques. Such movements are also found in the boxing forms of a few styles but these are only used in a very limited number which can never be compared with the number of movements adopted by the Vagabond boxing forms. It must be remembered, however, that martial art is not the principal topic of what some of the Vagabond practitioners learn. Of the many skills possessed by the Vagabonds, martial art is merely one of them. Nevertheless, martial art to the Vagabonds is still rather important. As they are making a living in the low-class societies, they would be put at a disadvantage if they have not received any training in kungfu techniques to defend themselves.

Hence the original purpose of martial art training of the Vagabond Style is not to produce martial art

expert, but principally to train the practitioners so that they can "practically & easily" defeat their opponents in street fighting. *"Trickery is No Vice in Military Operations."* — This tactic promoted in the *"Art of War"* by Sun Wu, has been applied with ingenuity in the kungfu techniques of the Vagabonds.

We may not like the vulgar names of the movements of the Vagabond boxing forms; we may give despicable comments to their cunny and inelegant movements as against the laws of heroism and esthetics; but we cannot deny that the kungfu techniques of the Vagabond Style are extremely useful and especially appropriate to an ordinary man *"who is basically NOT a martial art expert"*! To such an ordinary man, the most important thing is to effectively defend himself in a fight with the rascals, either in single or in a crowd. Who would still care, under such a circumstance, for the "Heroic" forms of fighting as befitted an expert?

Note:—

**The Hakka people is a group of Chinese that reside in the Kwangtung province in Southern China. It is said that their ancestors were nobilities of the Ming Dynasty. Then, because of a change in government, they had exiled from the northern part to the south-eastern coast of China and finally settled down in Kwangtung province. "Hakka" in Chinese, literally means the "Guest Tribe".*

**According to legends, the main route of the southward exile of the Hakka tribe passed through the Chinese provinces and cities of Wei Chow, Chiao Chow, Shan Tao and Fukien. The kungfu styles prevailing in Chiao Chow and Fukien are very similar to Hakka kungfu styles:— the boxing forms are simple and short; the hands are most of the time placed in front of the chest; narrow stances; many movements are applied with one hand to grab and the other hand to punch, . . . etc.*

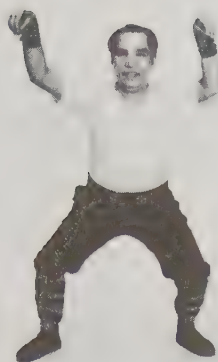
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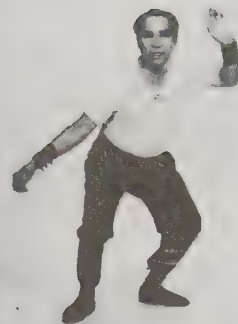
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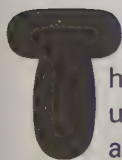
(Illustration 1 – 3) THE TWO HAWKS SEIZING THE BIRD

Master Cheng stands upright with two legs together. Crooking his legs, he strides apart to change into the *Four Level Stance* and at the same time he raises both of his hands upwards with his fingers holding close and crooked into the shape of a bird's beak.

(Illustration 4 – 6) THE BEGGAR ASKING FOR RICE

Cheng raises his right hand up in a circular movement and puts it in front of his chest whilst left hand is placed beside the elbow of his right arm with the palm facing downward. Cheng's stance has also changed into the *Half Hanging Meridian Stance* with the right leg in front and the left behind. *(Ill. 6 is the side view of this movement)*

THE BLIND MAN WIPING THE WALL



This is the most representative boxing form of the Vagabond Style, in which the various characteristics unique to this style are exemplified. The movements of this boxing form are simple and unadorned and are mostly exerted with one hand to grab and the other to punch correspondingly. It is a combination of "*Hand movements of the South*" and "*Leg movements of the North*". The stance is normally rather narrow but the steps are extremely flexible.

"*The Blind Man Wiping the wall*" is practically one of the movements of the whole form. The fact that it is used to name the entire form clearly indicates its importance.

The boxing form of most of the other kungfu styles normally start with a "*Salutation*" movement. However, the Vagabond starting movement is a bit different. If the performer or the demonstrator of the boxing form is a qualified "*Sifu*" (a master or an instructor) of the style, he will start with the movement of "*The Two Hawks Seizing the Bird*". However, if the performer is only a trainee, he will start with an ordinary "*Salutation*" movement. This is a way of showing the status unique to the Vagabond Style.



* *"The Beggar Asking For Rice"* is the most common prefighting posture of the Vagabond Style. This movement is performed by positioning both hands in front of the chest, with the right hand in front and the left hand a bit behind.

The use of the right hand is to block the attack made by the enemy from the middle upper direction, whilst the left hand is for blocking the enemy's attack from the middle lower direction. Normally speaking, the right hand responds to block and grapple the attacking hand of the enemy and give a chance for the left hand to counter-attack.

* *"The Left & Right Illusory Flying Kick"* is evidently one of the leg techniques of the Northern China. The key to this leg movement is to feign an attack with the left leg so as to distract the attention of the enemy. When the enemy is misled to put his full attention to guard the attack of the left leg, the attacker catches the chance to deliver a violent kick with his right leg.



Demonstrators:

Master Cheng Kai Ming

Hui Yat Chui

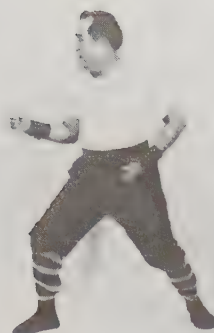
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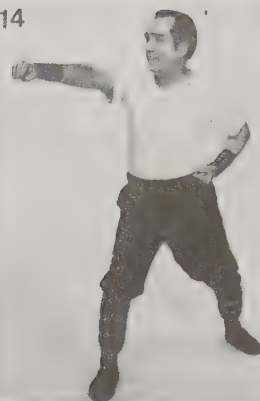
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(Illustration 7 – 14) THE LEFT & RIGHT ILLUSORY FLYING KICK & THE STRAIGHT PUNCH WITH AN ADVANCE STEP

Cheng lifts his left leg from behind and feigns to kick forward. As his body jumps up in the air with this pretended kicking action, he suddenly kicks out forcefully with his right leg. Before his body descends to the ground, he has already changed into the *Front Bow & Back Arrow Stance*. Immediately he steps forward and delivers a right straight punch forward.

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Sifu Cheng takes the "*Beggar Asking For Rice*" prefighting posture to confront Hui. Hui rushes forward in order to attack, but Cheng takes the offensive role first. Cheng feigns to attack with his left leg, which manages to divert Hui's attention as he immediately presses down his right hand to defend.

However, Cheng's first kick is only an illusory movement. At this moment, Cheng delivers a right kick at Hui whilst Cheng's body is still in the air, which wounds Hui vitally.

Closely following that, Cheng steps forward and punches straightly at Hui's face.

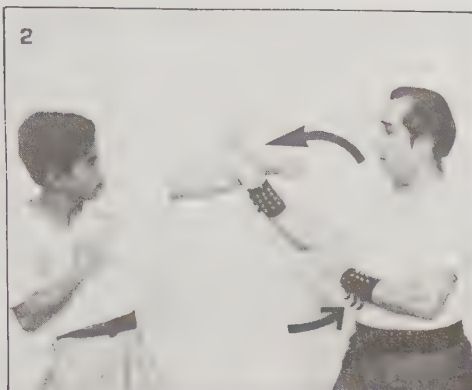
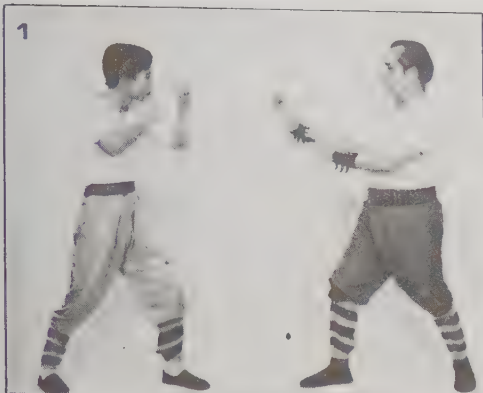


(Illustration 15 – 25) THE BLIND MAN WIPING THE WALL

Cheng puts both of his hands in front of his chest and starts to drop both hands forward to his right in the anti-clockwise direction along a circular arc and then raises his hands upward to his left to complete an entire circular movement. When his hands have moved back to the position before his chest, he pushes them forward together and in the meantime he steps his left foot forward to lean onto his left leg.

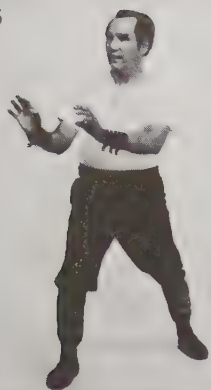
After that, Cheng repeats the above movement but in a clockwise direction.

Cheng confronts Hui with the Vagabond prefighting posture. As Hui applies a left straight punch to attack Cheng, Cheng reacts by moving his right hand from his front inside-area to his right, thus parrying Hui's left punch aside. Hui immediately follows with a right straight punch which is also pushed aside by Cheng's left hand. Hui intends to attack with another left straight punch, but at this moment, Cheng pushes out his both hands, which are now back to Cheng's chest after completing a circular motion, together at Hui. The minute Cheng's hands are in contact with Hui's left shoulder and right arm, Cheng strides forward and throws him down with the combined charging action of the hands and the body.

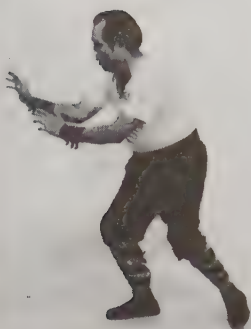


* *"The Blind Man Wiping The Wall"* is such an essential part of the entire boxing form. It is also used to name the boxing form itself. The application of this movement is to make use of the circular motion force of the two hands together to parry aside and divert the straight incoming attack, and then quickly convert into a counter-attack by pushing out the hands forward at the enemy.

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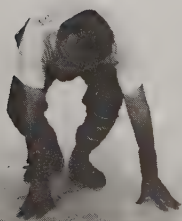
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* In the boxing form, "The Roundhouse Sweeping Kick" and "The Tiger-Tail Kick" are arranged in sequence. Hence these two movements can be applied to attack the same opponent consecutively (e.g. See Page 130 – 131); or they may be applied individually (e.g. See page 132 – 133: the "Tiger-Tail Kick" is followed by the "Back-Fist Strike").

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(Illustration 26 – 34) THE ROUNDHOUSE SWEEPING KICK

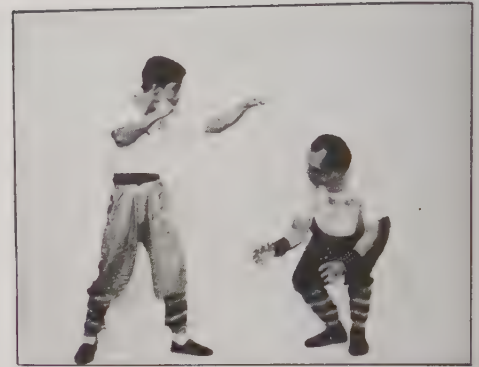
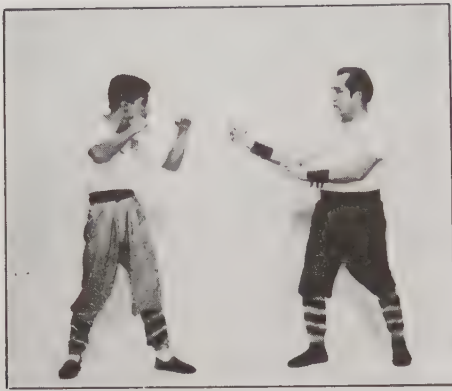
Cheng suddenly crawls down and presses both of his hands on the ground. Abruptly, he sweeps his right leg in a circular movement from back to front.

(Illustration 35 – 38) THE TIGER-TAIL KICK

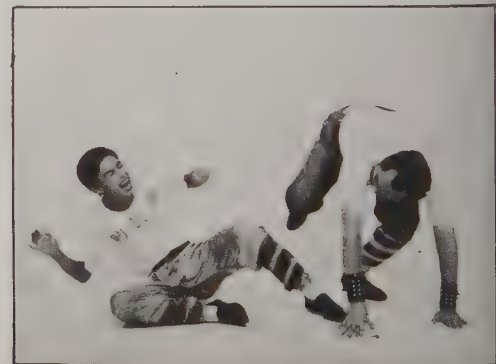
As the sweeping movement of the right leg is fully completed, Cheng withdraws his right leg immediately and thrusts it backward in a straight line to kick with its sole, whilst his left leg and his hands are still on the ground.

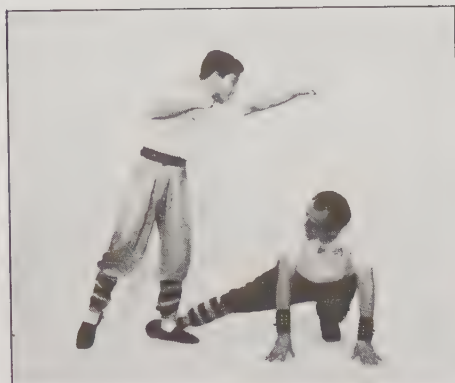
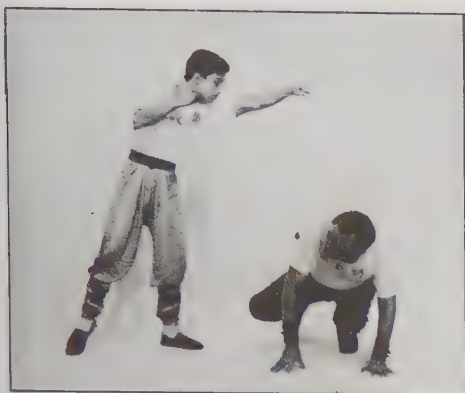
(Illustration 39 – 41) THE RISING MOVEMENT

Cheng withdraws his right leg again to the position slightly behind his left leg and rises up to the standing posture.



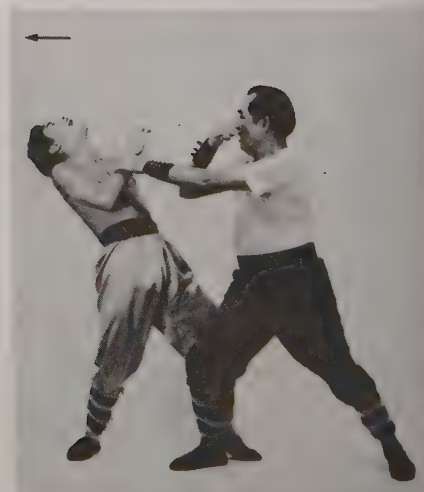
Cheng confronts Hui. When Hui attacks with a left straight punch, Cheng swiftly crouches and crawls on the ground to exert a *Roundhouse Sweeping Kick* at the front leg of Hui's stance to topple him over. Following this Cheng delivers a *Tiger-Tail Kick* at Hui's throat and wounds him vitally.

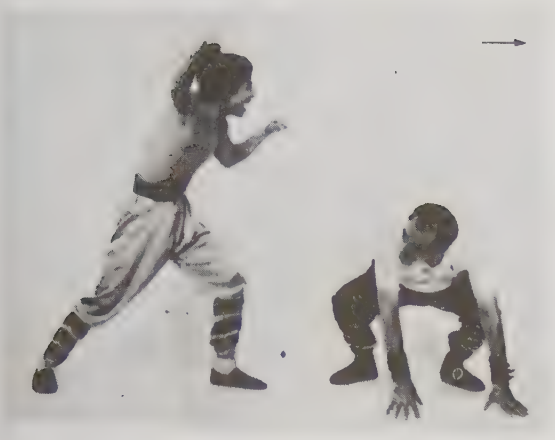


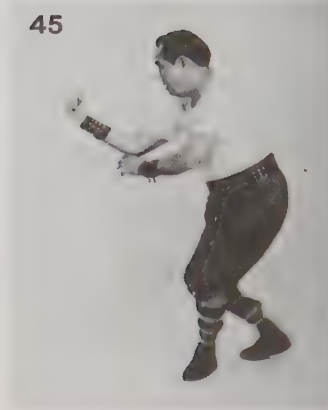
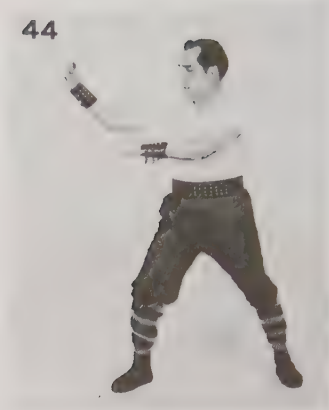
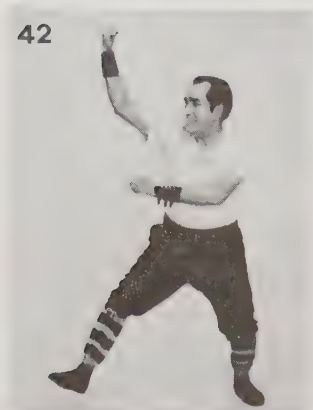




Cheng confronts Hui. When Hui attacks Cheng with an overhead roundhouse punch, the latter crouches down immediately and presses both his hands on the ground so as to thrust his right leg straightly sideward at Hui's scrotum. Following this Cheng turns his body swiftly and swings up his right hand from his belly position to hit at Hui's face with a back-fist strike.





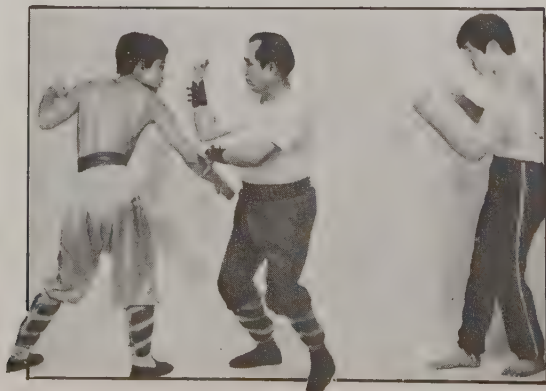
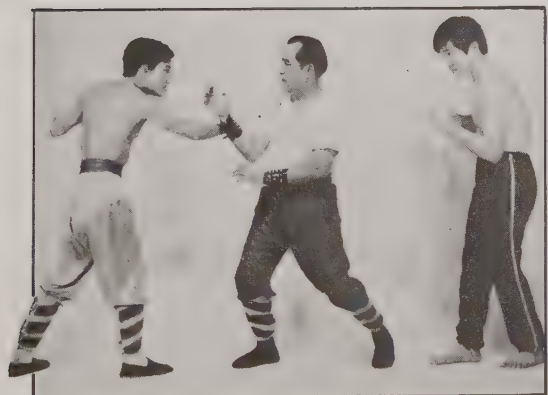


Demonstrators:

Master Cheng Kai Ming

Hui Yat Chui

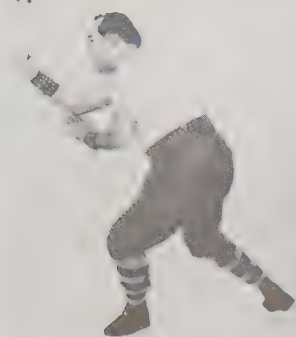
David Lee



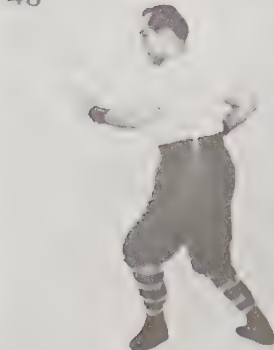
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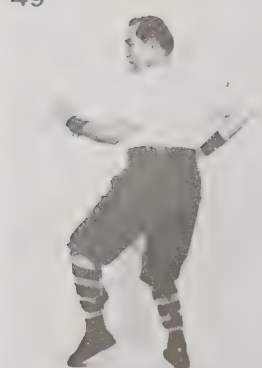
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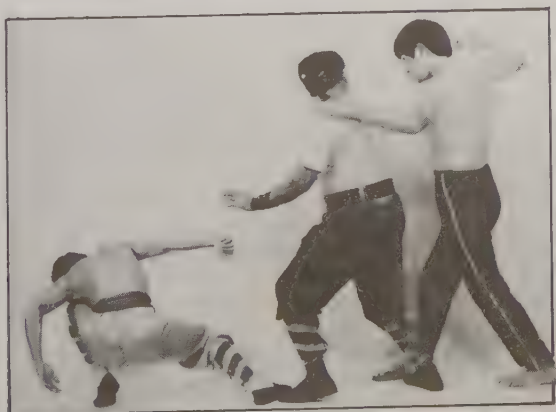
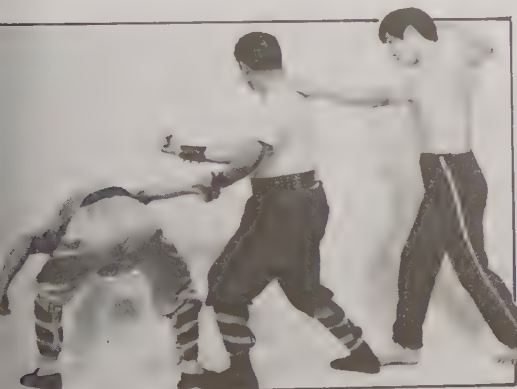


(Illustration 42 – 49) FROM BACK-FIST STRIKE TO WITHDRAWAL WITH BACKWARD ELBOW-STRIKE

Cheng quickly steps his right foot forward and strikes down suddenly from above to front with the back of his right fist. Corresponding with this movement, his left hand is put in a grabbing form a little beneath his elbow. Immediately after that, Cheng withdraws his right foot to step backward. In accordance with this withdrawal movement of his body, he strikes his right elbow fiercely behind him and finally changes his posture into the *Half Hanging Meridian Stance*.

Cheng is confronted by two enemies at the same time; Hui is facing him while Lee is at his back. When Hui attacks Cheng with a right straight punch, Cheng intercepts with his right hand. In the meantime, instead of retreating, Cheng steps forward and uses his left hand to grapple and press down the elbow of Hui. Following this movement, Cheng uses his right hand to deliver a back-fist strike down at Hui's face.

Right at this moment, Lee, the enemy at the back starts to make his attack. He charges forward and grabs at Cheng's shoulder with his left hand and lifts his right hand in order to make a hook-punch at Cheng's head. At this instant, Cheng quickly steps backward with his right foot so that he is now leaning back closely into his opponent's body. Co-ordinating with the backward movement of his body, Cheng strikes heavily at the opponent's chest with his right elbow.





(Illustration 50 – 53) THE UPTHROW-PUNCH

Cheng steps his right foot forward again and at the same time strikes his right fist upwards from below.

Cheng and Hui confronts each other. Hui strikes at Cheng with a right straight punch. Instead of stepping back to evade, Cheng strides forward with his right foot and uses his left hand to hook Hui's right forearm. As Cheng presses down Hui's right hand with his left, he immediately takes the offensive and delivers an upthrow-punch with his right hand to thrust at Hui's jaw.



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(Illustration 54 – 67) FROM THE YELLOW DOG SCRATCHING AT THE SAND TO SINGLE JUMPING KICK & THE STRAIGHT PUNCH WITH AN ADVANCE STEP

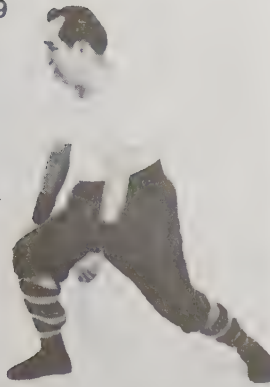
Cheng suddenly crouches down in a kneeling posture with his left knee which is not touching the ground. At the same instant, he scratches both of his hands with stretched fingers from the front to the back on both sides of his body, pretending to grab two handfuls of sand. Then, stretching his body to rise, he swings his arms forward pretending to throw off the sand from his hands.

Following this, Cheng jumps up abruptly and kicks his right leg forward whilst he is in the air. When Cheng descends on the ground, he steps forward and delivers a right straight punch.

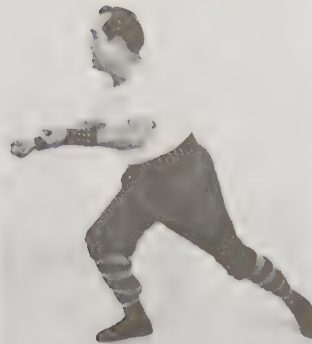
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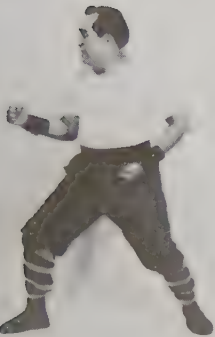
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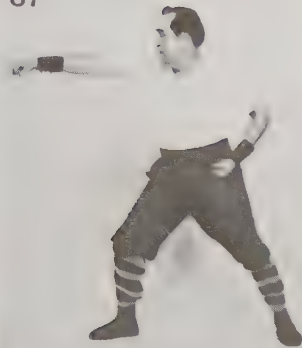
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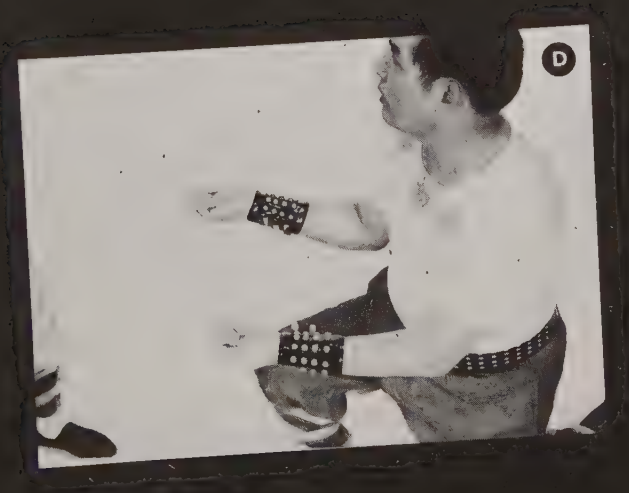


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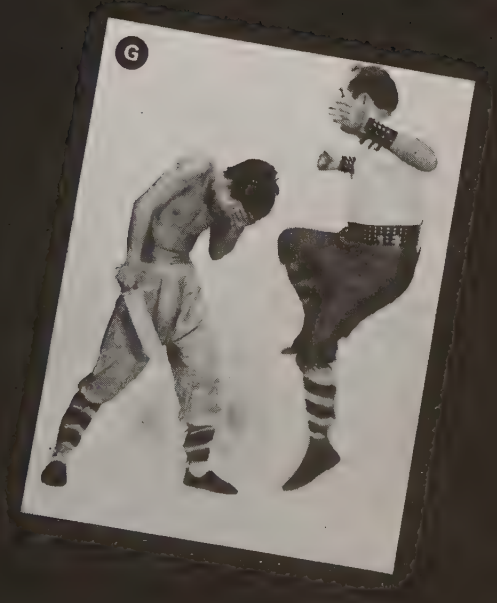
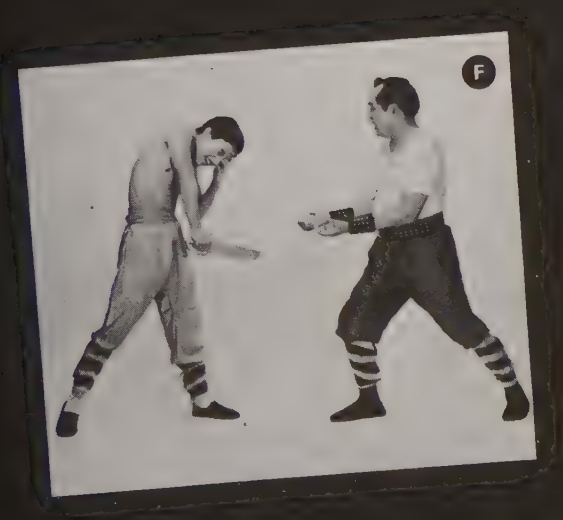
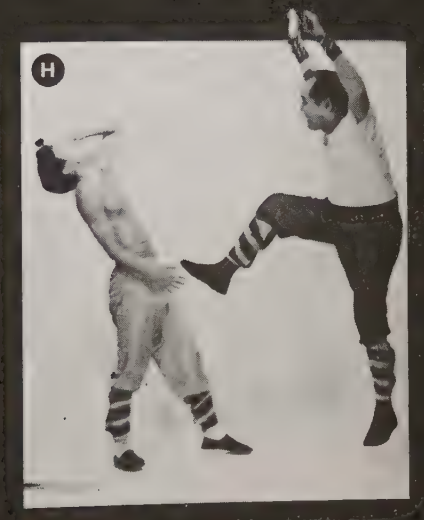
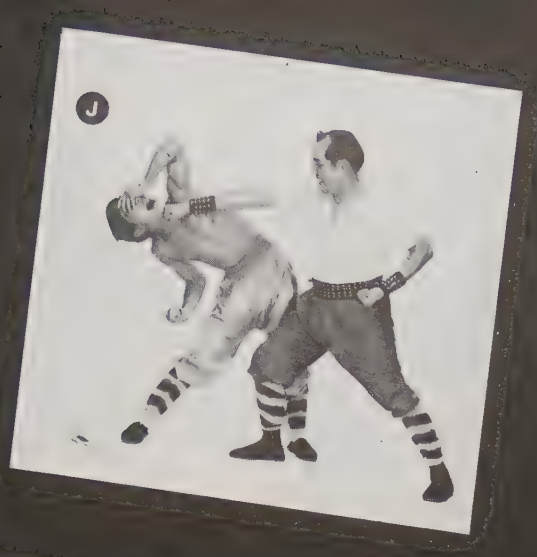


* Although the name of *"The Yellow Dog Scratching At The sand"* is by no means elegant or grateful, it is however a most typical movement of the Vagabond Kungfu — **the rascal way of fighting, but very effective!**

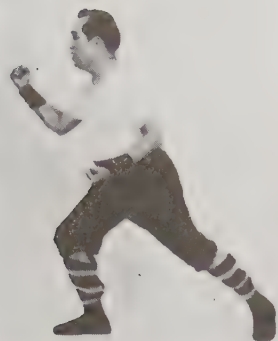
The most important key to successful application of this movement is to take the enemy (*Normally a very formidable enemy or a few enemies together*) by complete surprise. To produce a successful effect, this movement must be carried out before the enemy (*or enemies*) initiates attacking, and the materials to be used for throwing at the enemy must be first decided on. Naturally it is not possible that a Vagabond practitioner will be always so fortunate as to be standing on a piece of ground strewn with sand or loose earth when he is confronted by his enemy. Sometimes the heaps of rubbish in the street, sewage, trivial articles on a table (*if the Vagabond practitioner is in a room*), or even the coins in the pocket (*if he can find nothing appropriate around*) can also be used as means to throw at the enemy.



Cheng confronts with Hui holding a broadsword. As Hui lifts his broadsword to attack Cheng, he swiftly crouches down to grab two handfuls of sand and earth, which he throws immediately towards Hui's eyes. The irritation of the eyes temporarily dissolves the combat power of the enemy. Cheng, at this moment, jumps up abruptly to make an illusory flying kick at Hui's belly, and follows with a straight punch to strike heavily at the enemy's throat.



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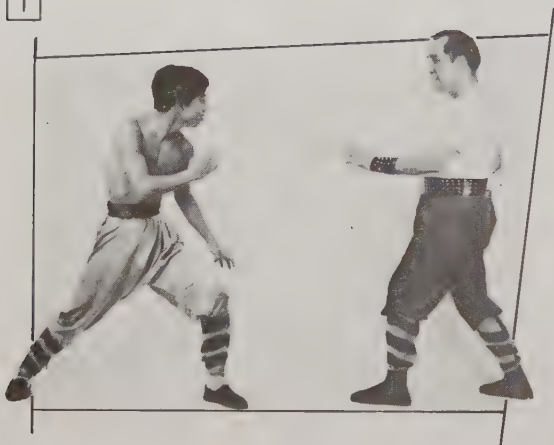
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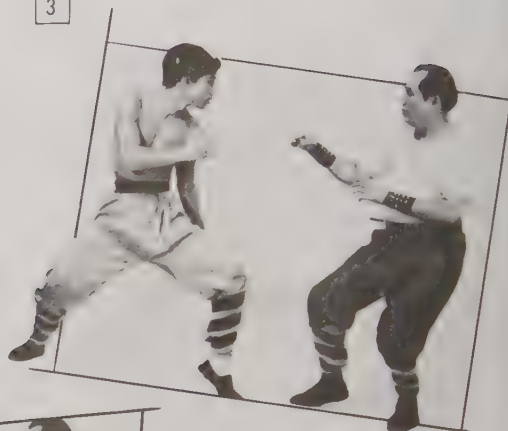
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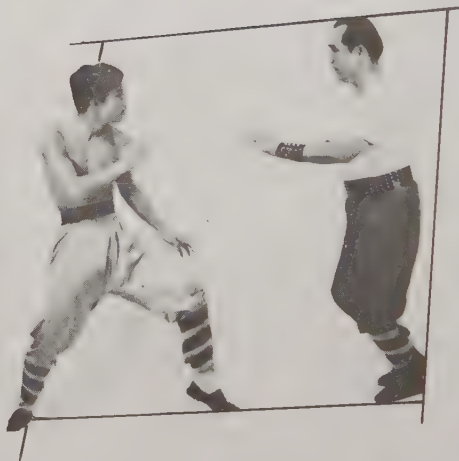
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(Illustration 68 – 75) FROM DOUBLE UPTHROW PUNCHES TO THE TWO SNAKES SPLITTING UP IN DIFFERENT DIRECTIONS

Cheng withdraws the right straight punch and puts the forearm in front of his chest. Stepping his left foot forward from behind, he strikes both of his fists upward from the front of his body, forming the movement of *“Double Upthrow Punches”*.

Then he steps his right leg forward. Changing both of his fists into palms, with fingers drawing closely together, he stabs them downward to a point at his front in level with his belly.

Cheng stands facing Hui. When Cheng charges forward to attack with a right straight punch, Hui withdraws his body to evade. Failing with this attack, Cheng strides another step forward and changes into the movement of the *Double Upthrow-Punches* to strike violently at Hui's jaw. Hui is hit by this blow but Cheng continues with his attack. He draws the fingers of each of his hands closely together and jabs heavily at Hui's belly.

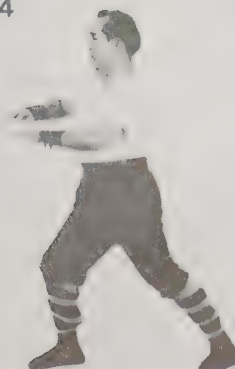
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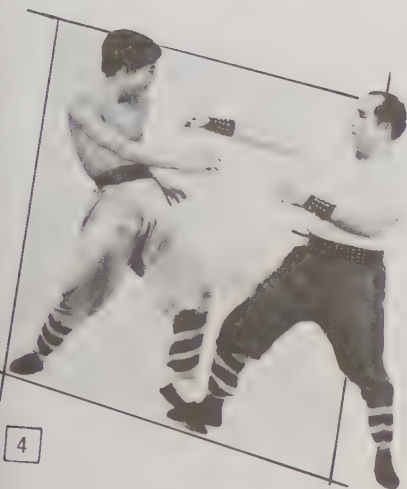
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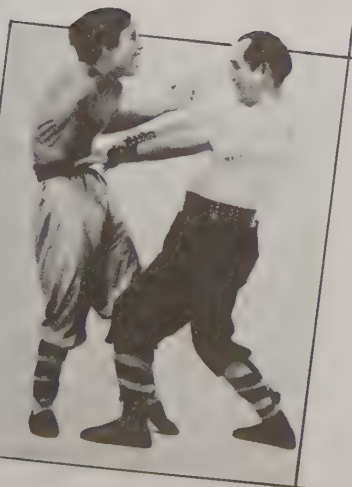
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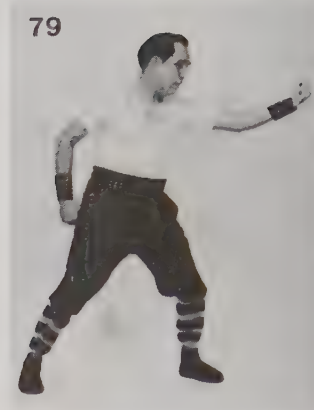
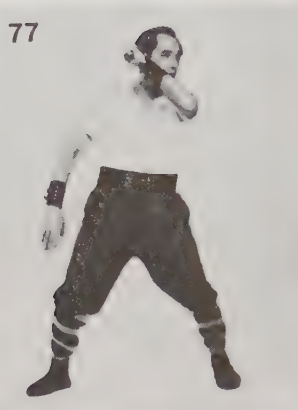
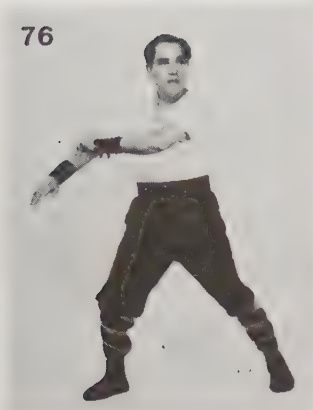


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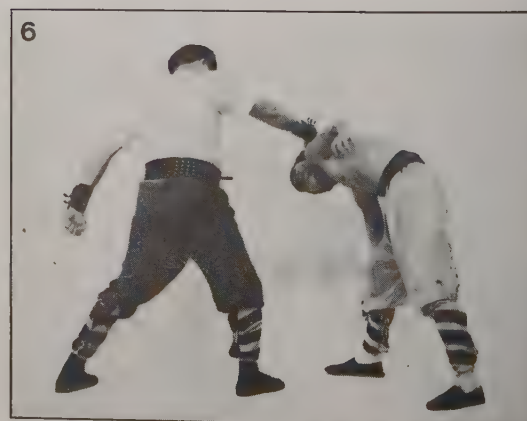


(Illustration 76 – 84) THE BACK-FIST STRIKE & THE ROUNDHOUSE COVERING PUNCH

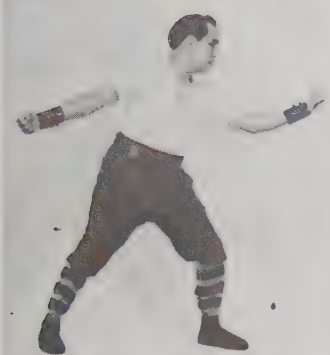
Cheng suddenly turns his head and body to his left by 180°. Taking advantage of the momentum gathered by this turning movement, he swings up his left arm from the front of his body to strike out along a circular line downward with the back of his fist. Following this, he swings up his right arm in a circular line to strike down from above his head with the front part of his fist where the fingers are clenched against the palm.



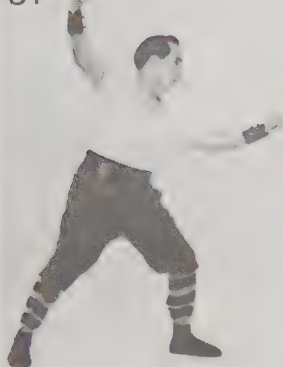
Hui wants to take Cheng by surprise and attacks him from his back. Cheng, however, is aware of this and immediately turns his head and body. Co-ordinating with the turning movement, he uses his left hand to land a back-fist strike on Hui's right upper arm, which neutralises Hui's attack. Cheng follows with a roundhouse covering punch to knock Hui down.



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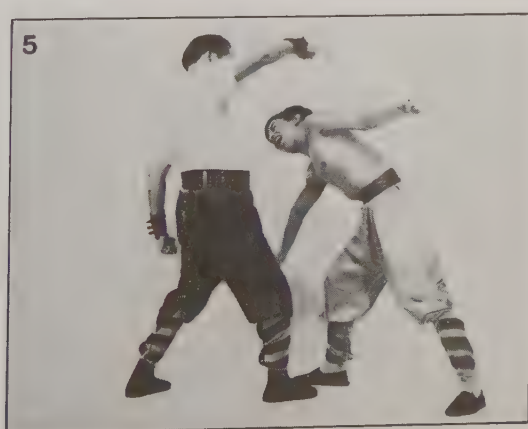
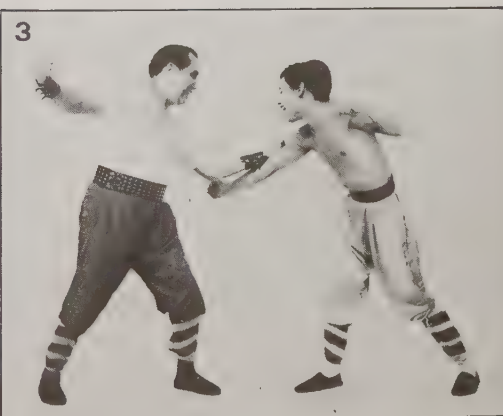
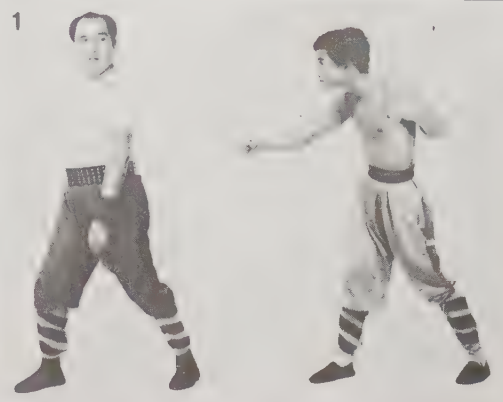


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* When the *Back-Fist Strike* and *Roundhouse Covering Punch* are applied alternately, the combined movements are termed the "Rolling Cart Punches". If these combined movements are exerted alternately in a continuous sequence, it will look like a crazy man swinging his arms recklessly. This kind of "crazy continuous movements", however, has the effect of strictly guarding the four sides of the upper body — the big circular swinging action of both arms on each side, in conjunction with the twisting of the body, will form a protected area around the upper body.

To the Vagabonds this kind of reckless fighting is a most effective and protective fighting method in such a circumstance when he is encircled by enemies. Another purpose of this kind of fighting technique is to produce a wrong impression on the enemies that the encircled Vagabond practitioner has prepared to give up his life and is fighting madly. Hence the enemies will be startled and will hesitate to approach him. This is actually a psychological reaction which will put the practitioner at some advantage. This kind of fighting technique, however, is rather tiresome. The practitioner, while applying this technique, must speedily find his way to break out from the encircling enemies.



85



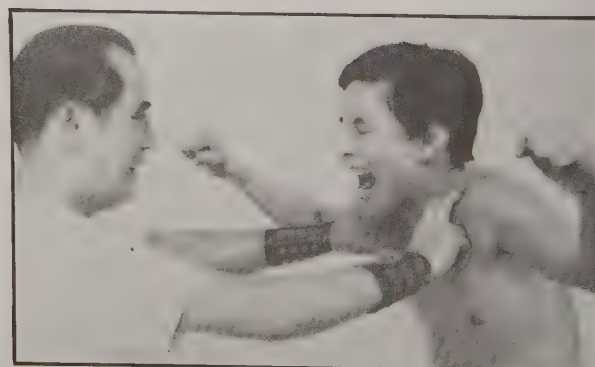
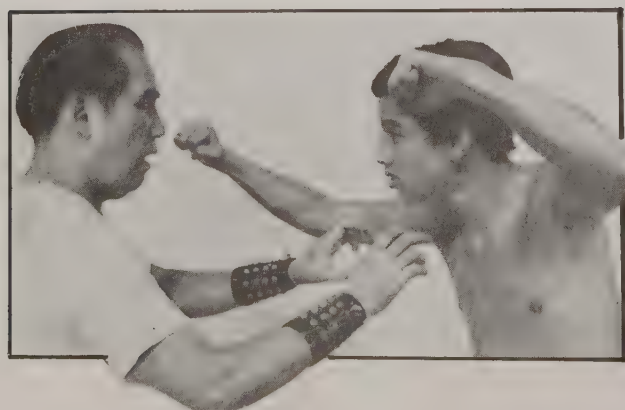
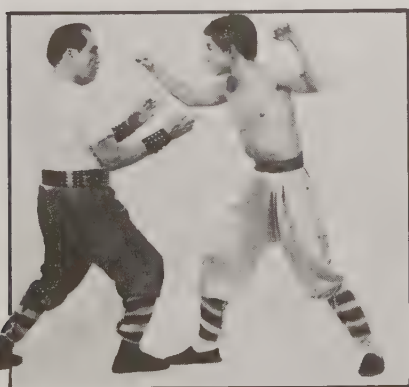
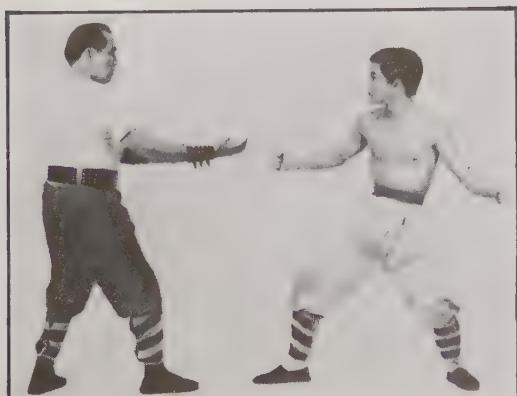
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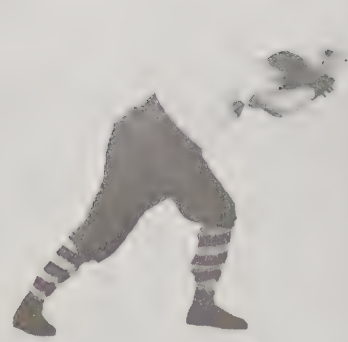
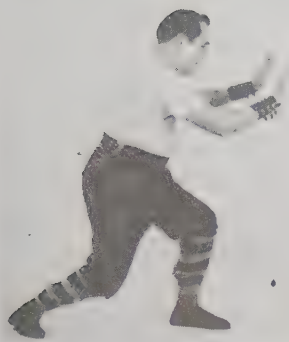
* In the movement of *"To Open The Door To See The Moon"* as described below, even the head can be used as a means of attack to cause harm to the opponent. It is not elegantly poised but most effective!

Cheng confronts his opponent Hui. When Hui exerts a *"Bull-Horn Punch"* movement at Cheng's temples, Cheng immediately thrusts his hands forward to claw at the two collar bones of Hui. As the collar bones are vital points of the body which control the actions of the upper limbs, they are also weak points of the body as the two ring-shaped hollow pits of the bones are merely covered by a thin layer of tissue and skin only. These points are now being tightly pinched by the index and middle fingers as well as the thumb of each of Cheng's hands, Hui is extremely painful and is unable to resist. At this moment, Cheng raises his left knee to knock hard at Hui's scrotum. Later Cheng pushes Hui away and thrusts his head heavily into Hui's chest and stomach so as to hurt him severely.

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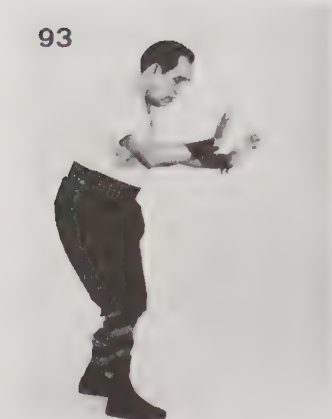
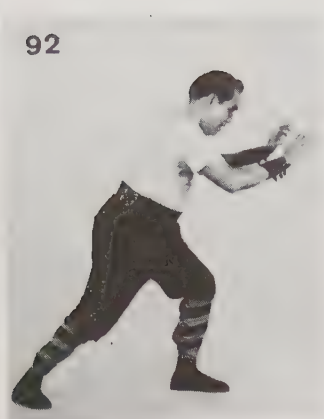
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(Illustration 85 – 91) FROM THE THRUSH TREADING ON THE RACK TO TO OPEN THE DOOR TO SEE THE MOON

Cheng withdraws his body backward to rest his body weight from his right leg in front to his left leg behind. At the same time he changes his hands into the claw form and stretches them outward from his chest to claw at a position of approximately one and a half feet at the same level with his shoulders. His right knee is immediately lifted to knock upward. Stepping down his right leg, Cheng slightly pushes his hands away and thrusts his head in between his hands to knock forward.

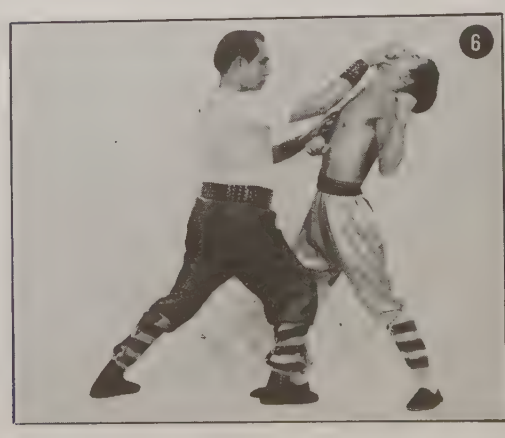
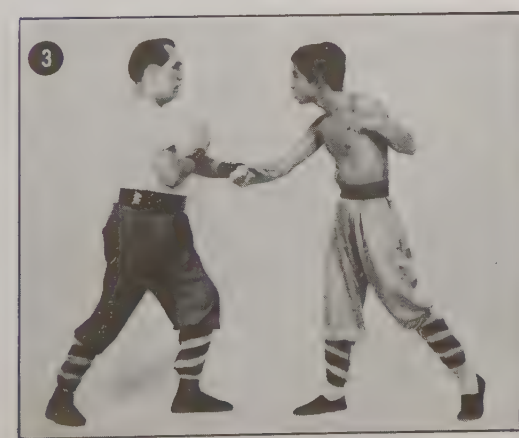
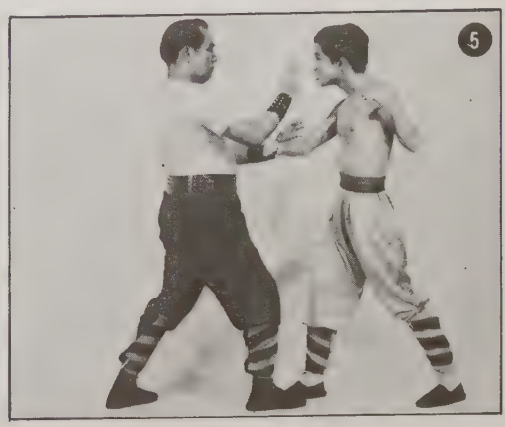
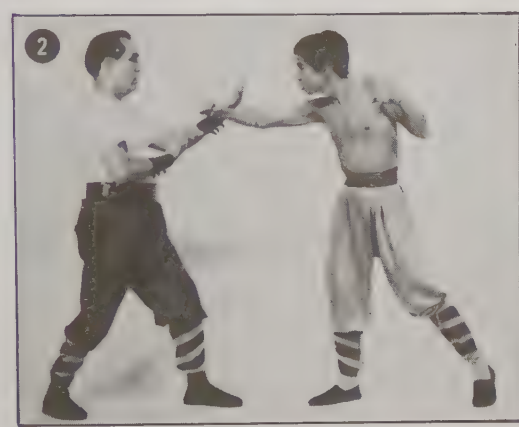
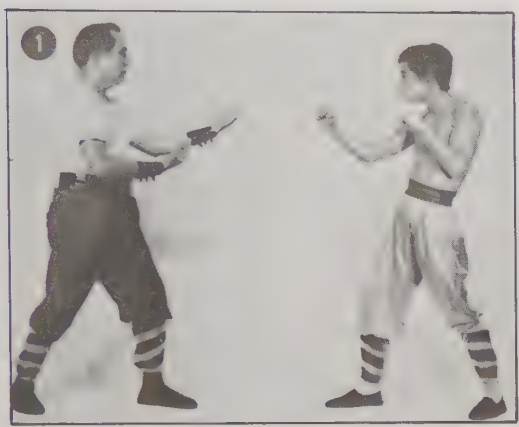


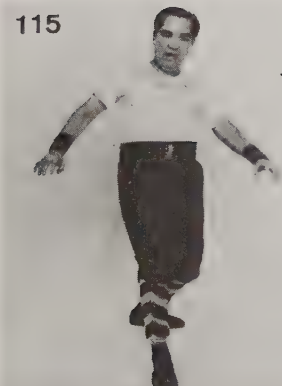


(Illustration 92 – 98) THE HUNGRY TIGER CATCHING THE LAMB

Lifting up his head again, Cheng steps forward his right foot into a *High Stance*. At this moment, he first presses down his left hand, in the meantime pushes his right hand forward in front of his chest to a position on the level with his face. Then Cheng steps forward his left foot and presses down his right hand and strikes forward with his left palm.

Cheng stands facing Hui. as Hui strikes at Cheng with the right straight punch, the latter reacts with his left hand by the movement of *"The Beggar Asking For Rice"* to block his attack. Immediately following that, Cheng turns his left hand and changes into a grabbing movement to grip Hui's right forearm tightly and press it down. In the meantime Cheng strides his right leg forward to squeeze in and delivers a face-clawing palm at Hui's face.





THE IRON-NAILS ➡



(Illustration 99 – 109) TO KNEEL & STRIKE WITH ELBOW

Cheng moves his body weight onto his left leg, thus leaving his body slightly to the left. But when he pushes his left hand from the left side of his body to his right, he immediately turns his body with this movement to lean back to his right leg. At the same time he moves his left leg slightly to the right to form the *Half Hanging Meridian Stance*. At this instant, Cheng's left hand is placed in a position in front at the same level of his belly and his right hand is fisted beside his waist.

Following this, Cheng steps down his left foot and takes a step forward with his right foot to form a half crouching and half kneeling posture. At the same instant, he strikes upward with his right elbow but his left hand is still positioned near his belly.

(Illustration 110 – 115) THE COCK SEIZING THE EGGS

Cheng raises his body and leans forward, with both of his hands changed into claws and crossed before his belly. Suddenly he thrusts both hands apart to both sides violently, and corresponding with this movement, he withdraws his body from the forward leaning posture to a backward leaning posture.

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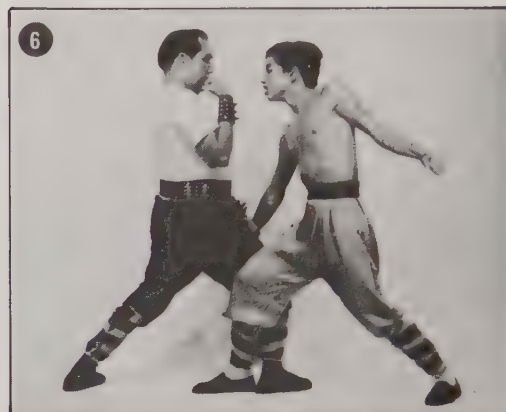
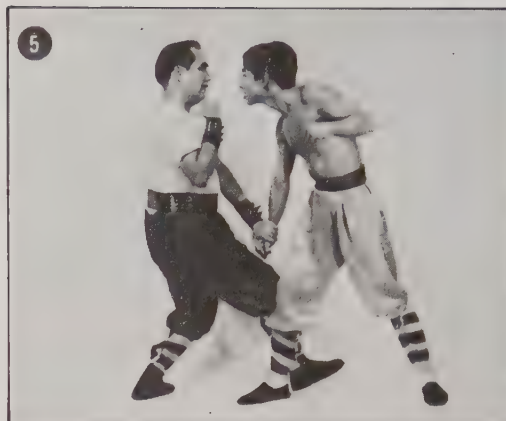
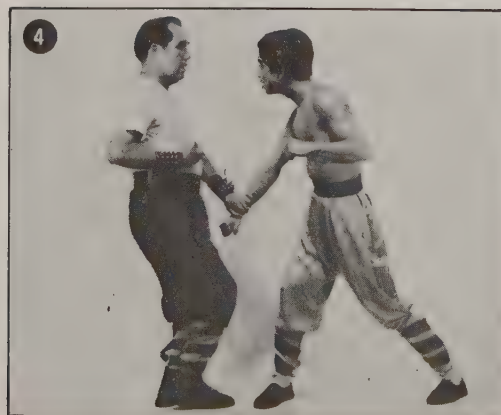
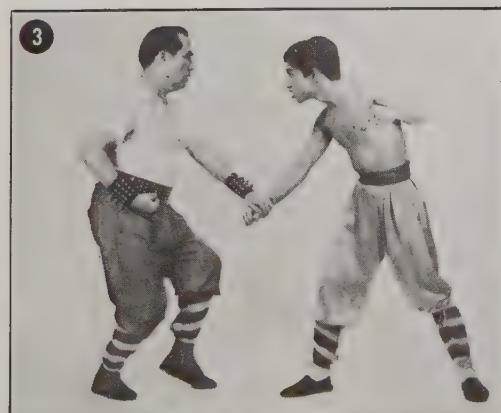
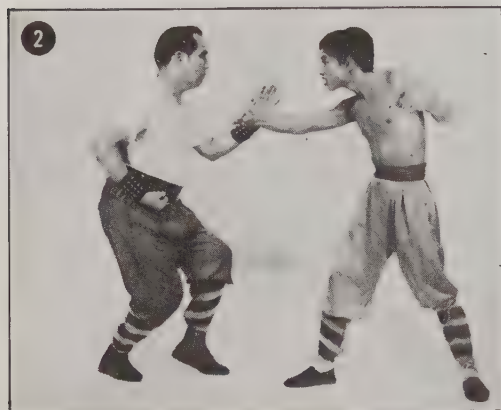
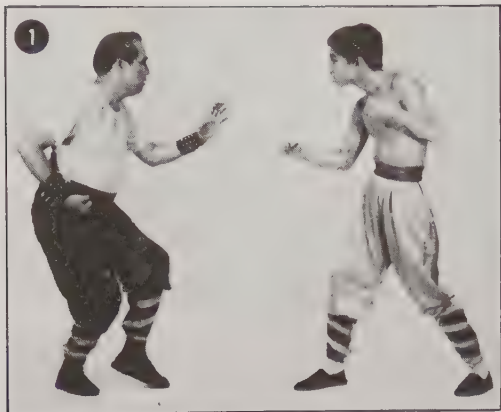
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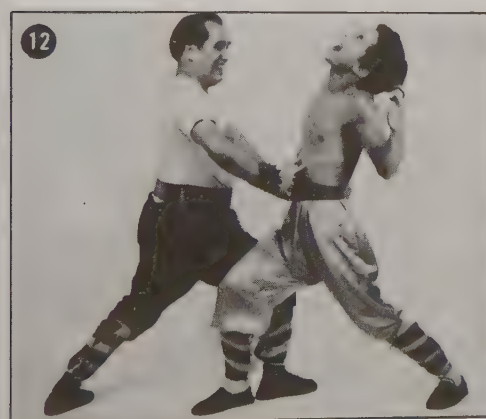
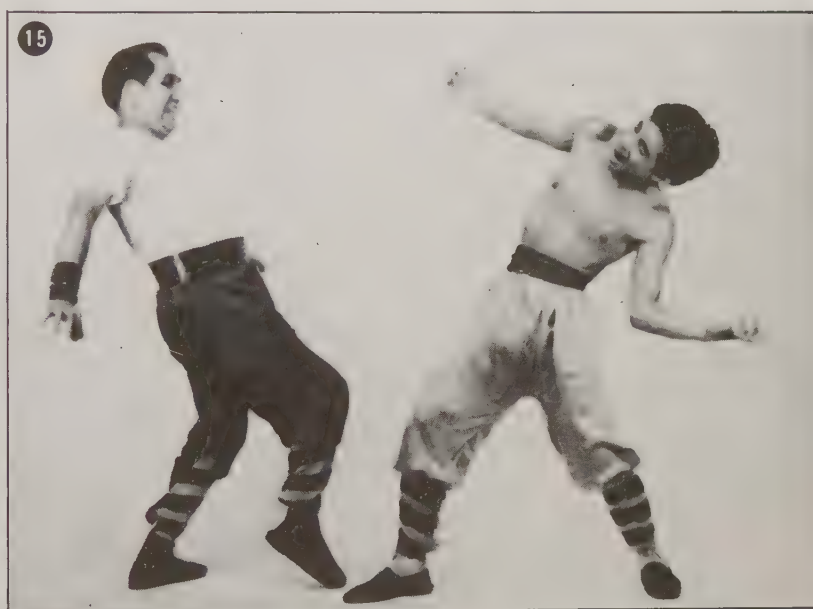
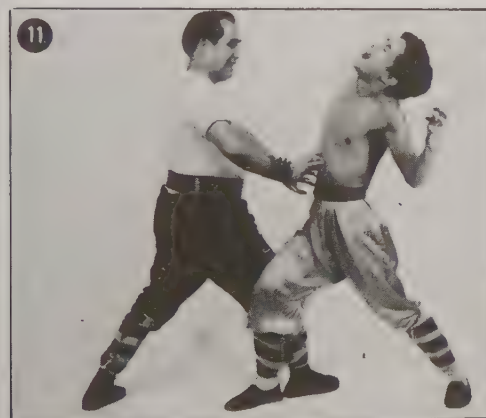
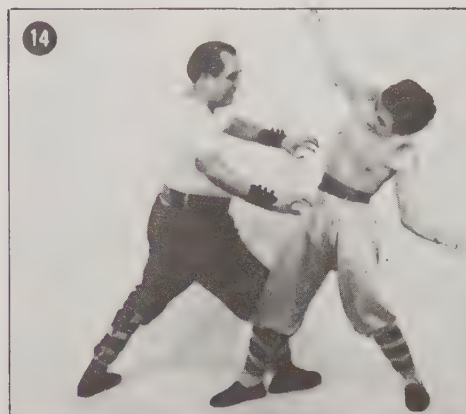
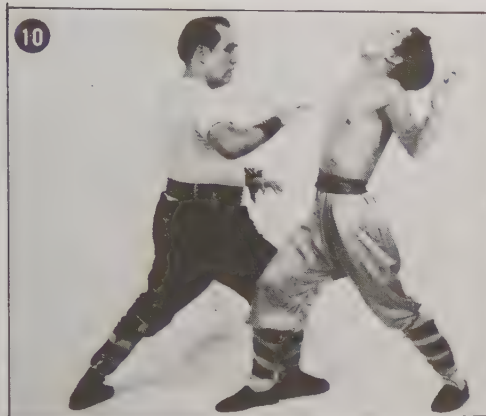
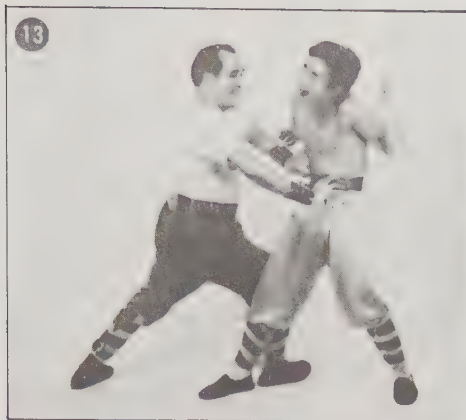
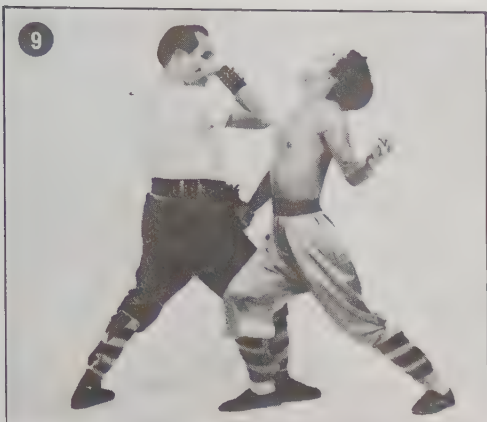


* The Vagabond martial art is mostly designed for close combat. Most of the combat techniques put great importance on close contact of the body and steps and are always exerted with a grabbing hand movement to co-ordinate with the attacking hand. The movement of *"To Kneel & Strike With Elbow"* well exemplified the essence of the foregoing mentioned form. In the meantime the striking force of the elbow is much increased by the sudden sinking of the weight of the body.

* It is said that the Vagabonds previously used a unique kind of weapon called the *"Iron-Nail"*, which is most effective as secret weapon for combat. This kind of iron-nail has a sharp blade on both sides. When it is worn onto the end of the finger, it is just like a sharp knife held in the hand. It is always not just one *"knife"*, but many *"knives"*. The iron-nail is always painted with a color resembling the finger and the real finger nail, and is therefore difficult to be detected by the enemy, who will be misguided to think that the practitioner is only fighting empty handed and thus will not take extra caution. This will put the practitioner with the secret weapon at a distinct advantage to wound the opponent. At times, some malicious Vagabonds with a special hidden purpose, would smear venom onto one of these *"nails"* which will poison the blood of the enemy through a wound caused by the *"nail"* during the combat and kill the enemy in a short instant.

Most of the movements of the Vagabond Style employ the clawing, jabbing and other similar actions of the use of this secret weapon. The following movement of *"The Cock Seizing The Eggs"* is an excellent example.





Cheng confronts Hui. Hui strikes with a right straight punch which is dissolved by Cheng who parries it aside at the wrist and presses it down with the left hand. Immediately Cheng strides forward to draw close to Hui and swiftly sinks his body into the posture of kneeling on one knee. This movement also manages to bring Hui toppling forward and at this instant Cheng thrusts up his right elbow to knock heavily at Hui's jaw.

Cheng follows to rise up and changes both of his hands into claws and jabs deep at Hui's belly in the crossed form, and then violently rips a wide and big wound in Hui's belly.

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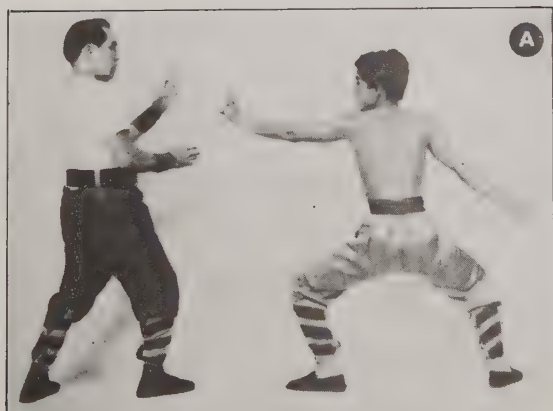
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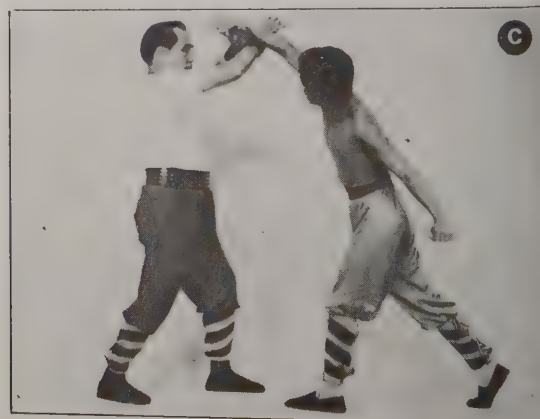
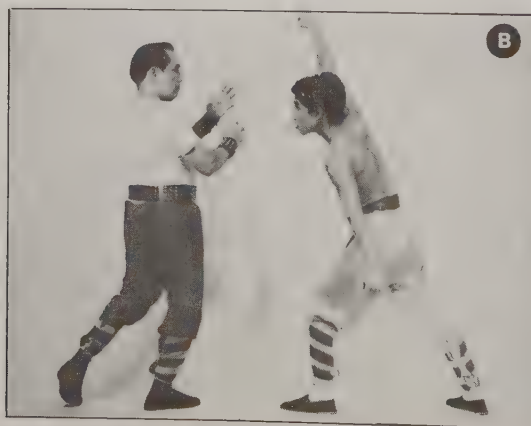
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127

*END*

Cheng confronts Hui. Hui intends to attack Cheng's head with a right overhead roundhouse punch. Cheng immediately raises both of his hands in the crossed form to parry aside Hui's punch. Cheng continues to sway his arms in the parrying movement along a circular arc to his left and right which not only brings down Hui's right hand, but also makes use of the down swaying force to strike at the back of Hui's neck with the edge of his palm.



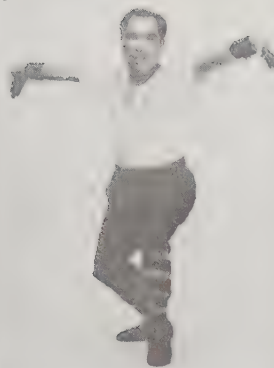
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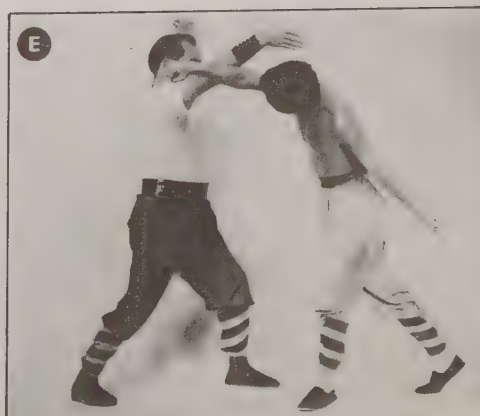
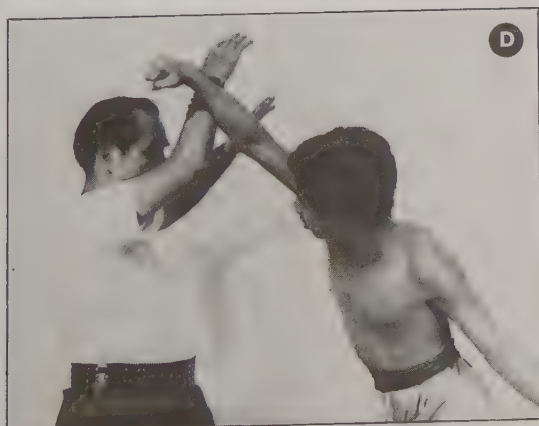


(Illustration 116 – 122) THE ROC STRETCHING ITS WINGS

Cheng steps forward with his right foot and changes into the *Half Hanging Meridian Stance* by resting his weight on this leg. Then he raises and moves both of his hands upward in a big circular movement over his head to hang on both sides of his body.

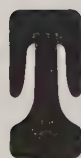
(Illustration 123 – 127) DRAGON ON THE LEFT & TIGER ON THE RIGHT

Cheng withdraws his hands from both sides to the front. Holding his right hand into a fist and releasing the left into a palm, he makes a salutation movement by wrapping the right fist with the left palm. His body is then raised to the upright posture to form the closing movement.



THE TOWEL

TECHNIQUES



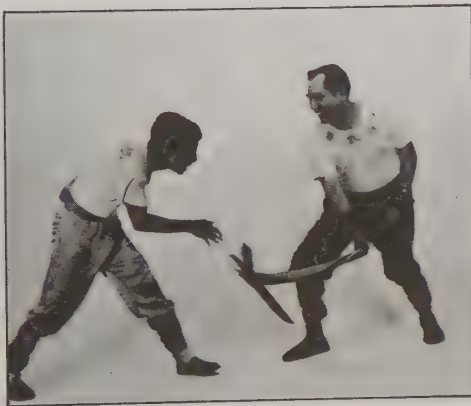
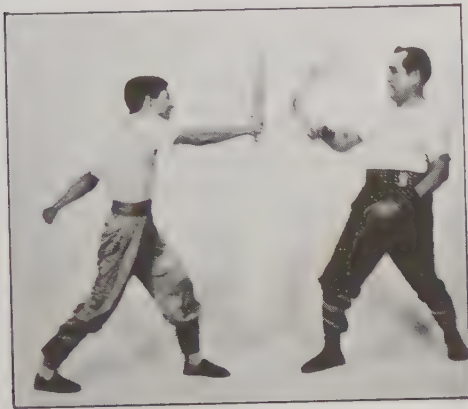
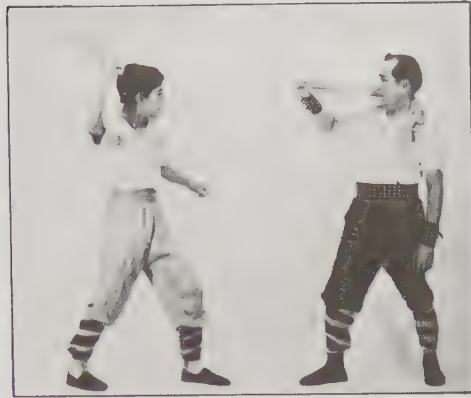
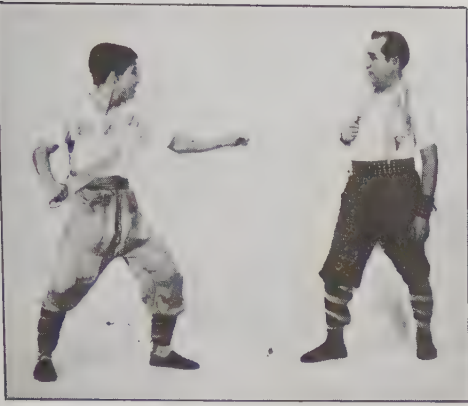
he martial art of the Vagabonds is mainly applied for defence and escaping. Hence, sometimes an ordinary face or bath towel, or even the sash at the waist or an overcoat, can be used as a weapon to tackle with an enemy. This is the **Towel Technique** of the Vagabond Style.

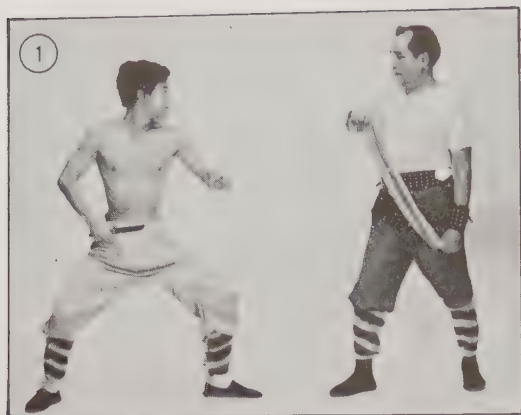
An important point to note in using the towel as a weapon is that the towel must be soaked in water so that its weight is increased.

In its applications, the towel may be used as a whip to lash at the enemy's head, eyes or neck. It may also be used to roll up and entangle the enemy's weapon or his weapon-holding hand, or even it may be used to hit at the scrotum of the enemy. Another application is to hold the towel tightly at both ends and raise it horizontally to intercept the down coming attack of the enemy with the middle part of the towel. The enemy's weapon that is swept across from the side can be blocked in the same way by holding the towel vertically and the attack of the straight coming weapon can be dissolved by pressing it down with the tightly held towel. Sometimes, the towel can also be used as a rapid means of locking the enemy's weapon.

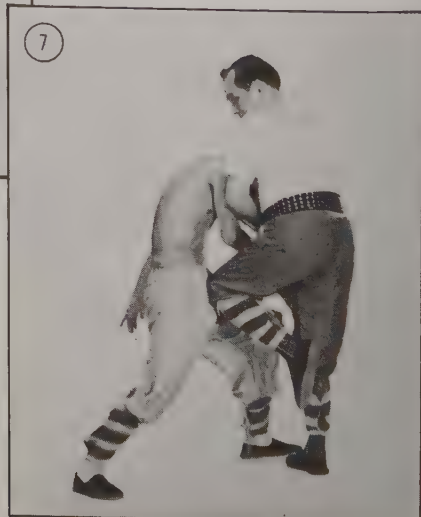
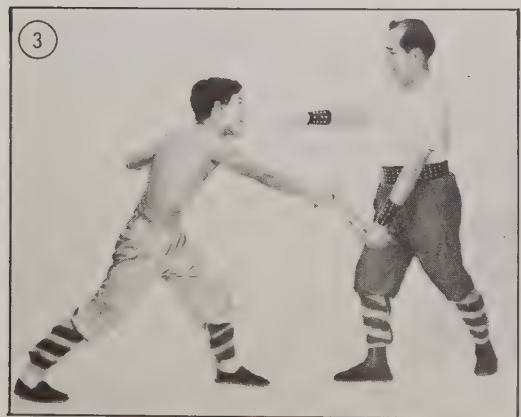
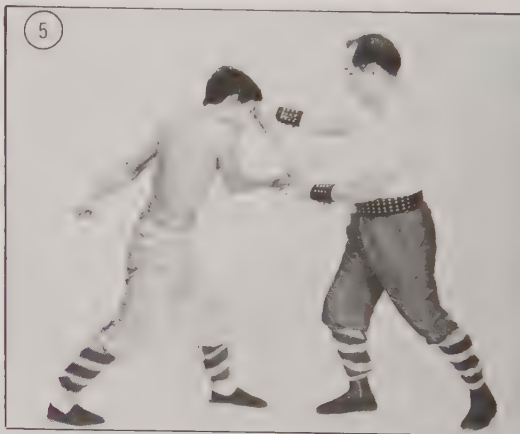
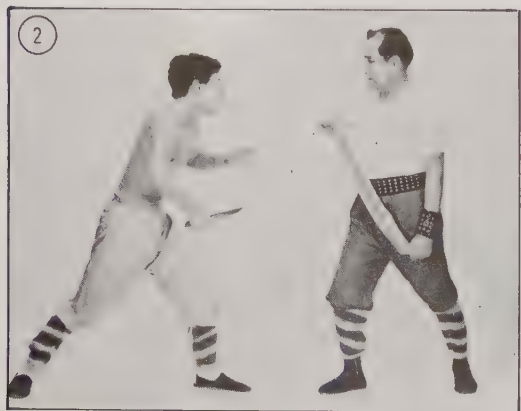
The followings are two demonstrative examples:—

Master Cheng with the towel across on both shoulders and grabbing one end tightly with his right hand, confronts Hui who is prepared to attack. Hui raises his short broadsword over his head and chops down at Cheng's head. Cheng swiftly lashes out the towel at Hui with an abrupt force, and takes Hui's broadsword in its wrap. As the towel is withdrawn, its huge force takes the weapon with it off the hand of the enemy. Immediately Cheng reverses the towel to lash again at Hui's head.





Hui uses the short knife held in his right hand to stab at Cheng's belly. As Hui's knife approaches, Cheng uses the middle part of the towel to push it aside. As the towel and the knife come into contact, Cheng speedily winds the towel in one circle around the blade, hence entangling the knife in its wrap. Pulling the towel aside with the knife, Cheng steps forward to knock fiercely at Hui's scrotum with his left knee.



POLE TECHNIQUES



The pole forms of the Vagabond Style include *"The Peach Blossom Pole"*, *"The Yellow Dragon Winding the Body Staff"*, *The Dragonfly Touching the Water Surface Pole*, & *"Beating the Scrotum Staff"*, etc. In addition, there are also the three sectioned staff techniques and the "long needle" techniques.

The **Long Needle** is a special type of weapon as long as the height of a man and shaped like a lance. It is said to be a kind of accessorial device to the trident for hunting tigers. One of the long needle techniques is a set of pole termed the *"Tiger Hunting Pole"*.

The **three sectioned staff** is made with three short staffs joined together into a whip like form by steel chains. When it is folded together it measures about 2 feet long. But when it is extended it becomes a weapon of more than 7 feet long. It has the applications of both the chain and staff.

Most of the staff techniques are performed with the *"Eyebrow Level Staff"*, which is about 5 feet long. In actual application, the staff is held in the middle section and brandished, and both the two ends can be used to attack. In the Vagabond Style, the eyebrow level staff is sometimes made of rattan apart from wood. The rattan has an elastic nature which is superior to the wooden staff in intercepting and blocking broadsword and other weapons with a sharp blade.

The following is the demonstration of the rattan staff: —

Master Cheng confronts Hui, each with a pole in the hands. Hui initiates attack by striking at Cheng's head with his staff. Cheng diverts Hui's staff to the left by pushing it aside with the head of the staff held by the right hand. Immediately following that, Cheng steps his left foot forward from behind and co-ordinating with the charging movement, Cheng sways up the tail of the staff held by the left hand to hit at Hui's scrotum.





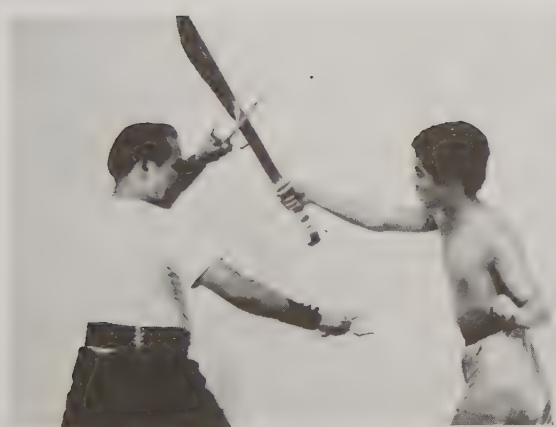
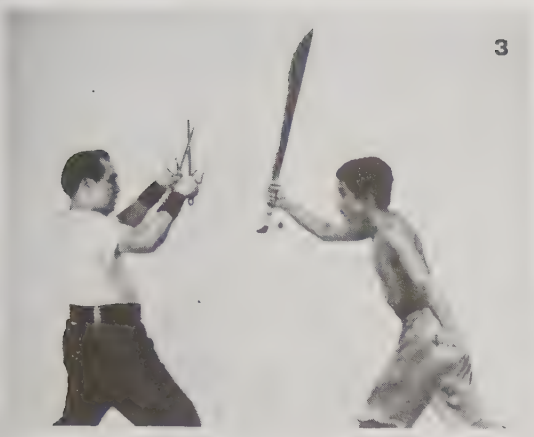
THE IRON-BARS

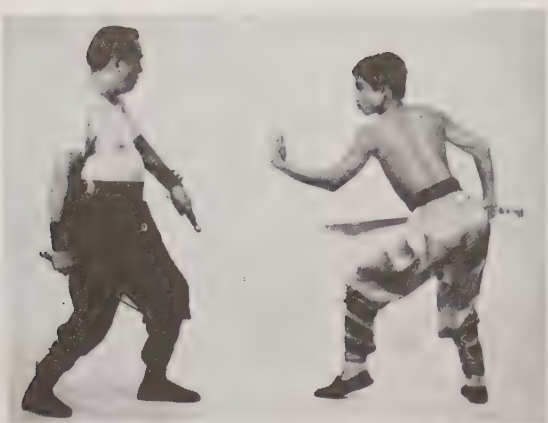
The Iron-Bars, or “Sai” as called by the Okinawan karatekas, were originally one of the short weapons popularly used by martial artists in the south eastern coast of China (*Fukien, Hsia Mun and Chiao Shan areas*). It was afterwards passed with the fist-fighting techniques to Ryu Kyu Islands and finally developed into the present form of Ryu Kyu karate. As the Vagabonds exiled to the south, they travelled through the Chinese provinces along the south eastern coast and picked up the techniques of the iron-bars and became well trained in the skill of this weapon. The iron-bars have a special feature of being rolled and circled round the forearm of the user very easily. Therefore they can be used whether being in the fore-holding or back-holding way.

In normal practice, the iron-bars are always used in a pair, to conform fully with the key of applying attacking and defending together.

The following are examples of applications of the iron-bars:—

Cheng, holding a pair of iron-bars, confronts Hui, who holds a broadsword. Hui chops down at Cheng’s head, but is intercepted by Cheng above his head, who raises up both his bars in the criss-cross form. Immediately following this, Cheng locks Hui’s broadsword with the indented slot between two fingers of the left iron-bar and withdraws the right bar to stab into Hui’s chest.





Master Cheng, holding an iron-bar in the back manner in his left hand and another one in the fore manner in his right hand, confronts Hui who is holding a broadsword. Hui chops at Cheng horizontally from right to left. Cheng raises his left hand to intercept the broadsword with the iron-bar lying flat on his forearm, and stabs his right one into Hui's belly.

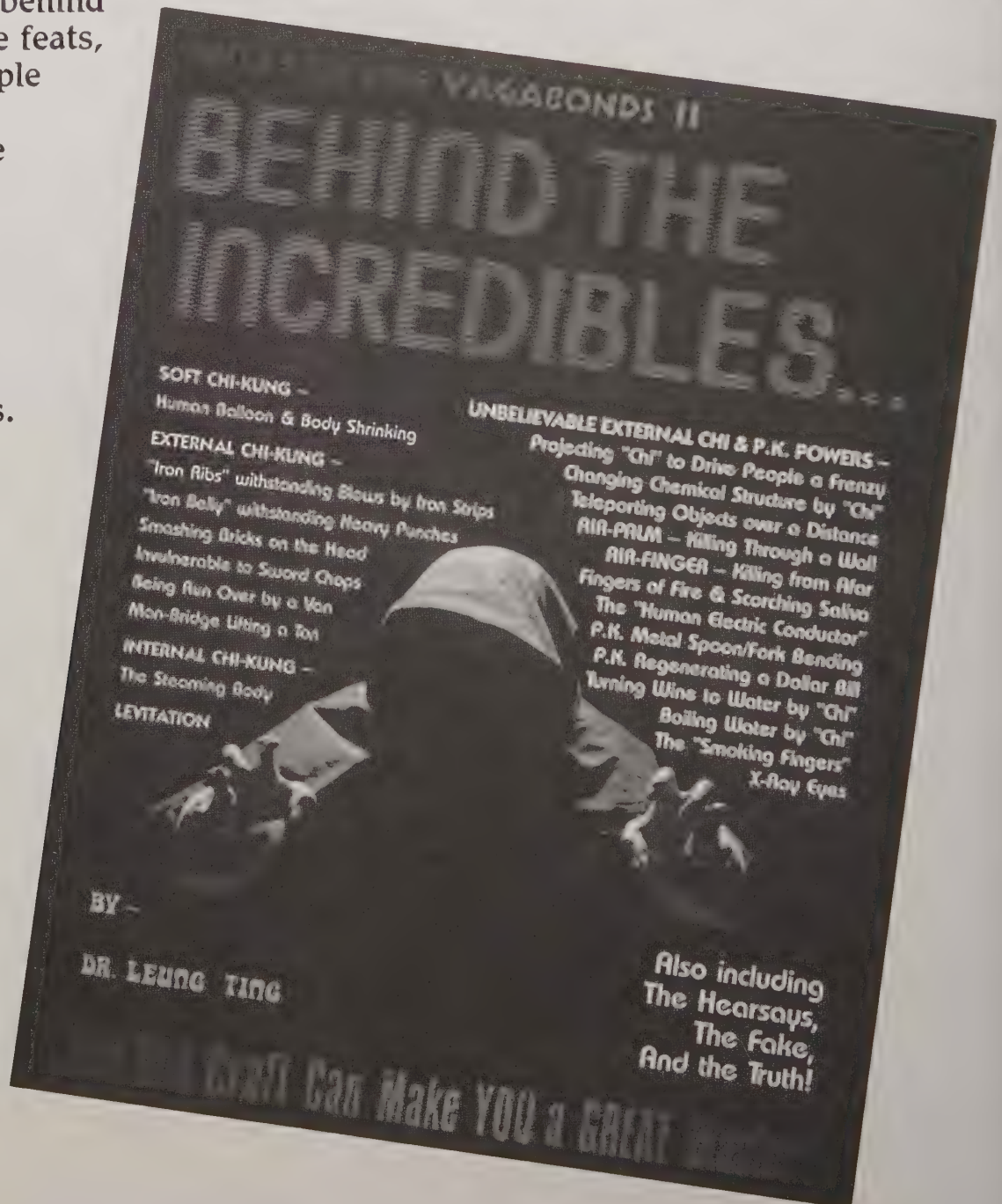
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ABOUT THE AUTHOR

rof. Leung Ting, founder of the Leung Ting WingTsun System, Permanent President & 10th Level MOC of the International WingTsun Association, is also a Bachelor of Arts in Chinese & English Literature & Language. In 1979, he was conferred the title of Doctor of Philosophy. In 1997, he becomes a guest professor of the National Sport Academy of Bulgaria.

Graduated from the Hong Kong Baptist College in 1973, Sifu Leung Ting devoted all his energy in developing WingTsun Kungfu. At present, the International WingTsun Association has been enlarged into a world-wide martial-art organization with branches over 60 countries and is regarded as the largest professional kungfu organization amongst all the martial-art organizations.

Nowadays, Prof. Leung Ting's WingTsun kungfu is world-widely practiced by hundreds of thousands of martial-art instructors of special forces, such as the FBI and Marine Corps of the USA, SEK & GSG9 of Germany, GIP of Luxembourg, RAID of France, NOCS of Italy, and Special police units of Belgium, Austria, Spain, etc. Thousands of people practicing WingTsun are former experts of the other martial-arts. Some of them are already high Dan instructors while some of them have even obtained titles of National Champions, runner-ups, and even World-Champions in different martial-art tournaments.

Apart from being the topmost WingTsun Kungfu Grandmaster, Prof. Leung Ting was also a famous kungfu film director as well as a kungfu writer.

In 1978, Prof. Leung Ting published the first book on WingTsun Kungfu. The First Edition was sold out within four months. Thousands of letters were sent from all over the world for inquires and congratulations. Since then, Leung Ting has determined to try his best to write more kungfu books not just on WingTsun but other than his own system.

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